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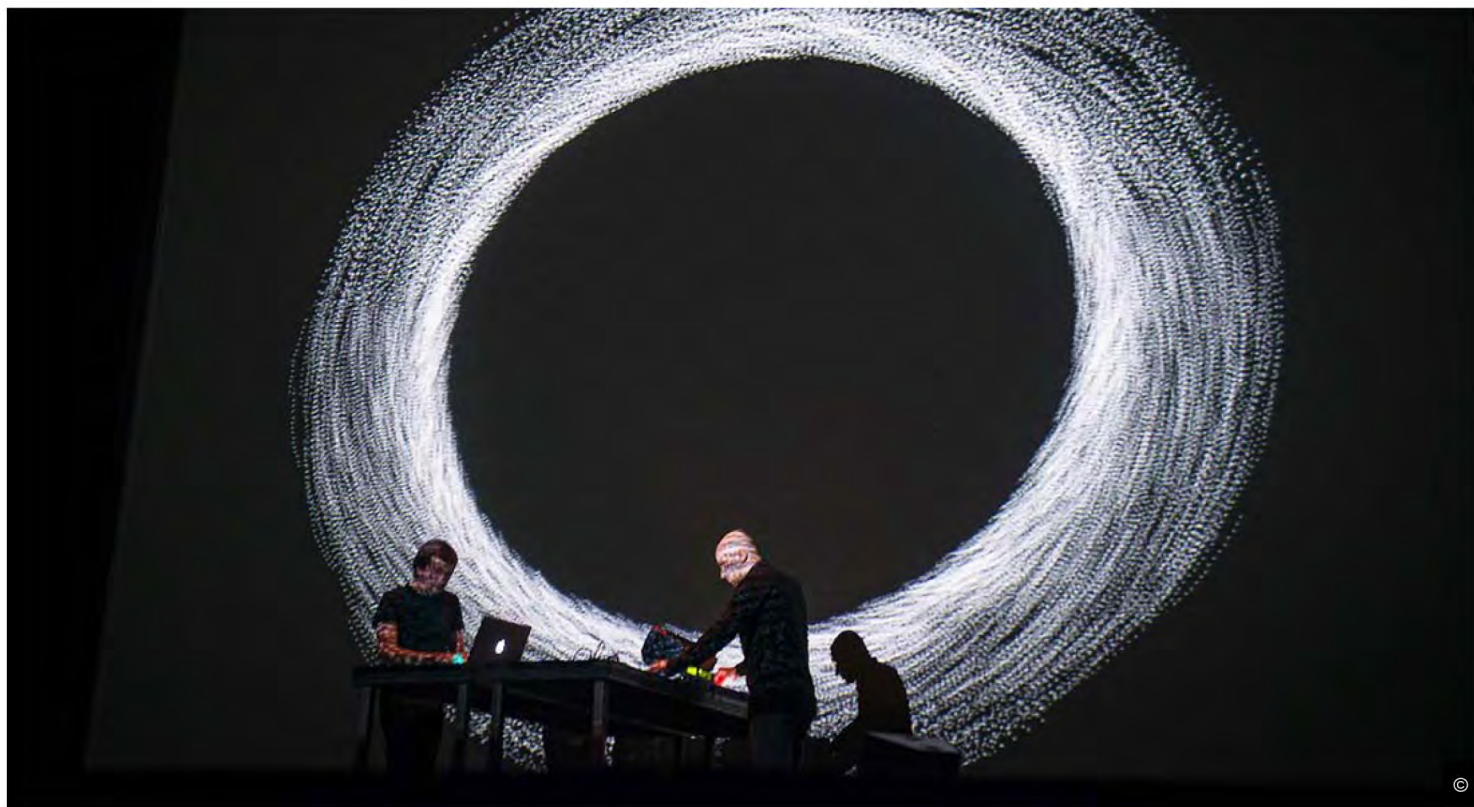
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la terrasse

"La culture est une résistance à la distraction" Pasolini

FOCUS -279-THÉÂTRE DE NÎMES : THÉÂTRE BERNADETTE LAFONT

Tempest de Franck Vigroux en compagnie du vidéaste Antoine Schmitt.



MUSIQUE ET VIDÉO

Publié le 21 août 2019 - N° 279

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Artiste associé au Théâtre de Nîmes, Franck Vigroux propose une œuvre visuelle en compagnie du vidéaste Antoine Schmitt.

Au centre de la scène, Franck Vigroux et Antoine Schmitt se tiennent devant leurs instruments : synthétiseur analogique, *laptop*, effets... Les deux artistes se produisent *live* mais leur présence rapidement s'efface car le son et l'image captivent l'attention. Sur un écran en surplomb, les « particules-pixels » d'Antoine Schmitt créent un ballet de formes ; et la salle s'emplit des sons, des bruits eux aussi mouvants de Franck Vigroux. Durant cette représentation singulière, l'œil et l'oreille perçoivent des congruences : mêmes mouvements, mêmes intensités des images et du son... Le duo compose ainsi, en direct, une sorte de théâtre d'illusion, évocation métaphorique du « bruit cosmique » au temps du *big bang*.

Jean-Guillaume Lebrun

Musique et vidéo

Tempest de Franck Vigroux en compagnie du vidéaste Antoine Schmitt.

A PROPOS DE L'ÉVÉNEMENT

Tempest de Franck Vigroux en compagnie du vidéaste Antoine Schmitt.
du Mardi 28 avril 2020 au Mardi 28 avril 2020
Théâtre de Nîmes. Théâtre Bernadette Lafont
1 place de la Calade, 30 000 Nîmes
L'Odéon

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NEWS

'Click Interview' with Franck Vigroux: 'Emancipation And Culture Must Be More Important Than Economy'

By Inferno Sound Diaries Jul 24,2019 0 Comments

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French artist Franck Vigroux defines himself 'a multifaceted artist'. He started playing the guitar and later on started experimenting with electronics. From electro-acoustic and experimental electronic music to modern composition, improvisation, radio works and avant-rock his compositions are diversified. He also likes working with other artist, but his latest album "Totem" is a solo full length on which this visionary artist covers ambient-noise, minimal-electronics, pure experimental

exposures and a few more influences for the ride. It's a complex piece of work, but still a fascinating experience. The work has been released on Aesthetical, which is a subdivision of the dark-ambient label Cyclic Law.

(Courtesy by [Inferno Sound Diaries](#))

Q: I think you were playing the guitar before getting fascinated by electronic equipment. How did this evolution happened and what inspired and incited you to enlarge your artistic horizon?

Franck: Yes, and I'm still playing guitar, not so often and not live, but I think I'll do it again one of these days... I started working with computers, tape machines, turntables because I thought it was the easiest, cheapest and quickest way to create a very wide variety of sounds compared to the possibilities offered by a guitar, even if it's a great instrument. Also I think I had enough about playing guitar and I was looking for a more 'orchestral sound' that I could do by myself. And of course the main reason was my discovery of electroacoustic music and experimental music of all sorts.

Q: It's really hard and often impossible to define your sound! I rather experience your work as a mix of multiple influences, which makes you a bit 'atypical', but still 'visionary' in your global approach. Can you tell us a bit more about this approach and the process of conceiving sounds/noises and writing songs?

Franck: Thanks to say that! Among the important things for me there's that idea of 'taste for sound', it's very subjective... I like both the 'beautiful sound' as well as super saturated fuzzy sounds... and I try to make a combination. Then the rest is silence, rhythm and harmony... the basics of music.

My way to create sounds is super simple, I use some electronic devices to generate sounds and then I sculpt them...

Q: I know it's a bit weird to say, but listening to your new album "Totem" I got a similar sensation as watching the work of Marcel Duchamp; creating new stuff by using ideas and styles that already exist! Are you a sonic 'dadaist', but more seriously, how do we have to understand your creation and concept of music?

Franck:HAHA why not I didn't think about sonic Dadaism, but I accept it as a compliment. I remember Igor Stravinsky said 'I would love to compose tonal music but it's too complicated' of course he was referring to history of music and 20th Century context. For me tonal or atonal, tribal music or super sophisticated composition etc.. are possible elements of a whole structure, I'm interested in the combination of all those.

There's a comment about my album on Youtube a woman doesn't like it and she says: 'this is not music, just samples put all together' Absolutely Duchamp!

Q: Let's talk about "Totem", which is driven by a kind of conceptual idea, 'reflecting on ancient culture's use and reverence for emblematic monuments which most often represent myths and stories'. Can you explain a bit more and especially how you transpose such a theme into sounds and noises?

Franck: I don't want to be disappointing, but when I create music (not when I work with visuals) I don't think about any cultural, philosophical or any non-musical concept. It's only when the music is achieved, when I have to find visuals for the cover, tracks names and album titles that I start thinking to a possible and coherent signification or identification related to the music and of course my non-musical concerns that time.

Q: "Totem" is the first album released on "Aesthetical", which is a sub-division of the dark-ambient label Cyclic Law. I can imagine it's something special to be the first artist featured on a new label, but it probably also is a bit tricky as

more and more labels are closing their doors. How did this collaboration happened and what do you expect?

Franck: Indeed these last years I mostly received requests for the release of EP's and LP's on new labels..., Aesthetical, Jezgro, Cosmo Rhythmic... I realize it's not an easy thing to set up a new label today and all these labels don't spare any effort to release this kind of music. They did it well and I'm very grateful to them. It's so important to release non-mainstream music even if it's a real jungle, because it can still slowly reach new audiences... emancipation and culture must be more important than economy.

Q: You like working with other artists and also visual artists, which is an opportunity to bring different arts together. What fascinates you in these collaborative efforts and are there new performances in the pipeline you might already reveal?

Franck: Since some years I have worked intensively with visual artists Antoine Schmitt from Paris and Kurt d'Haeseleer from Brussels. Their work is aesthetically distant, but my music fits very well with both. Within the past I did some experimental films myself so questioning my music with motion pictures has always been part of my work. I'm quiet proud of the work we did together, "Tempest", "Chronostasis", "Centaure" or "H"... I think these are real hypnotic experiences. The idea of a 40' audiovisual performance is a challenge, it requires to be ready to real collaboration in terms of writing.

I also occasionally work with other visual artists, but more for my stage performances which are a combination of dance, machinery, video and music. These days I'm working with Kurt d'Haeseleer on a new AV live "The Island" and there's also an idea of a new project "A_Total" with Antoine, but probably later.

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Franck Vigroux – Totem (Aesthetical)

0

BY CHRIS DOWNTON ON JULY 4, 2019

REVIEWS

Ever-prolific French electronic producer and multi-instrumentalist Franck Vigroux only just graced us with his 'Desastre' EP a few months ago, and now this latest album 'Totem' offers up the first release from new Berlin label Aesthetical. Those already familiar with Vigroux's previous work will have a good idea of what to expect here, but in this case the ten tracks collected here see him taking his dark atmospheric fusion of industrial noise, harsh IDM rhythms and cinematic ambience

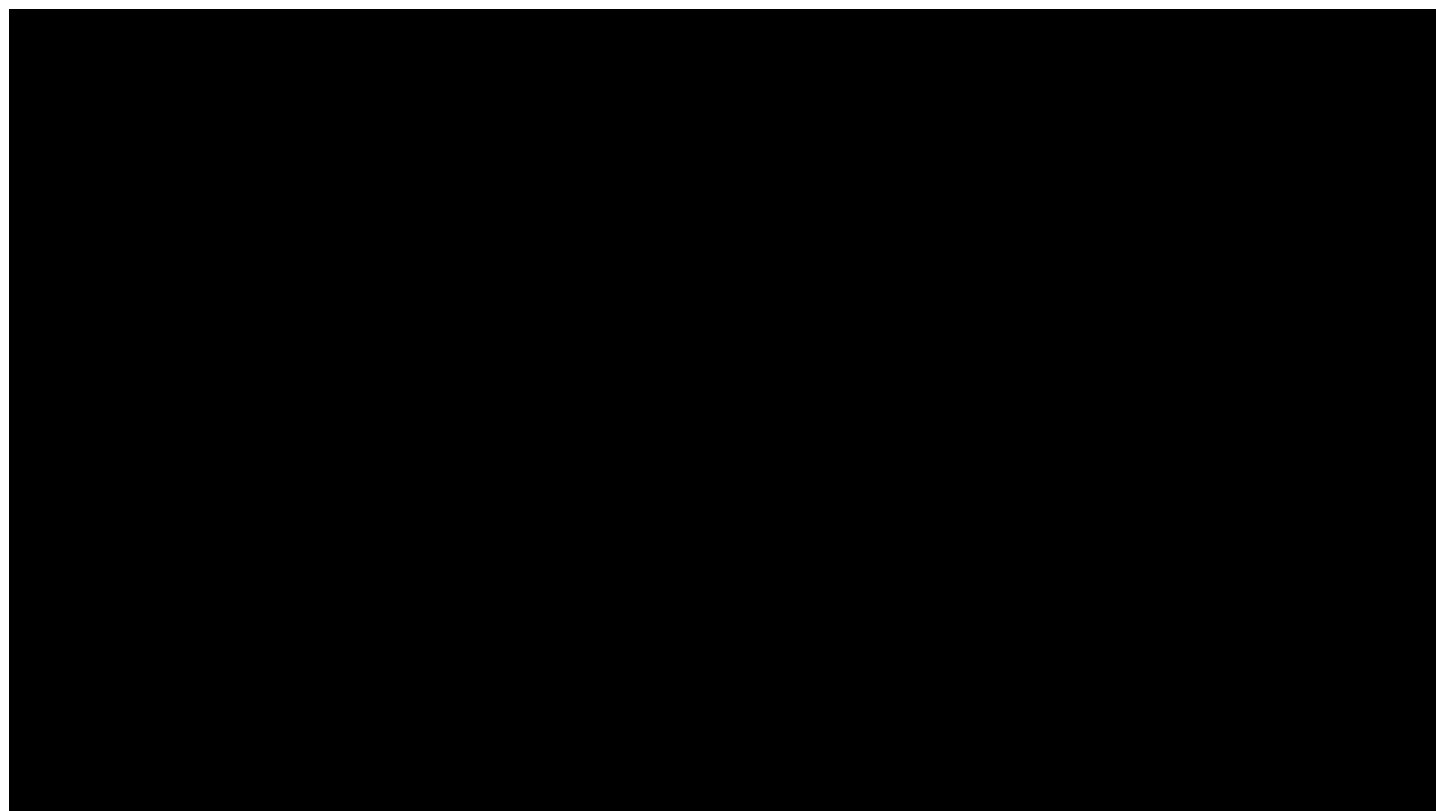
to new levels of potency.

Opening track 'Tropiques' throws the listener straight in head first, as vast walls of buzzing distorted synths surge against whirring ambient electronics, the violent cluster chords pitchshifting all over the place like a seriously disturbed cousin of Tangerine Dream before a sudden signal cut brings everything to a halt.

'Capaupire' meanwhile gets more sheeny and subliminal as dark sub-bass swells curve against minimalist hiphop rhythms and vaporous background ambience, though the fiery distorted synths are never too far from the surface, raging back into the foreground before dying away, only to be replaced by what sound like treated horn samples.

Elsewhere, 'Baron' ventures out into gleaming industrial hiphop as steel-edged kicks prowl against moody bass tones, before dark majestic synth orchestration begins to unfurl, the beats shifting into stuttering bursts of static as the ominous cinematic atmosphere continues to build.

It's epic closing track 'Diaphane' though that easily represents this album's most ambitious moment, spending ten minutes shifting from coldly delicate trails of synthetic orchestration, into more ragged post-rock territory as shearing overdriven synth chords gradually rise into focus, powering things off towards the horizon alongside a warm bleed of background ambience. All up, 'Totem' is easily one of the strongest dark electronic / industrial albums I've heard so far this year.





REVIEWS

Franck Vigroux – Totem (CD Album – Aesthetical)

By Inferno Sound Diaries Jun 29,2019 0 Comments

Genre/Influences: Experimental, minimal-electronics.

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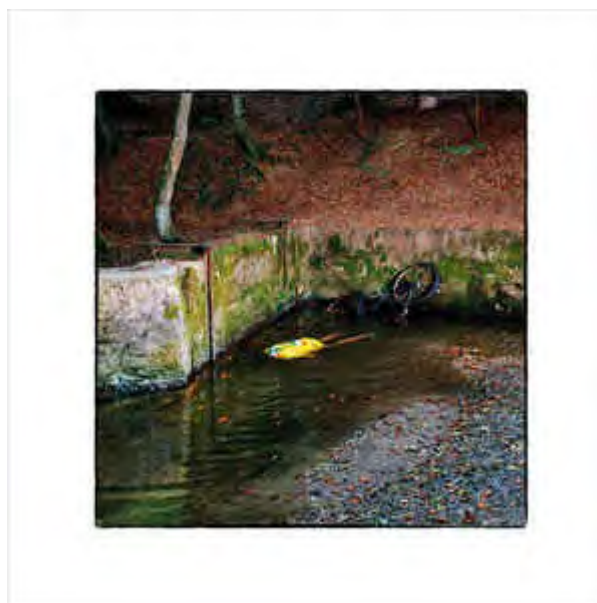
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Background/Info:

While most of us already know French artist Franck Vigroux for years now, Aesthetical is a totally unknown label. It's a new label and sub-division of the leading dark-ambient label Cyclic Law.

“Totem” is

‘reflecting on ancient culture’s use and reverence for emblematic monuments which most often represent myths and stories, the album’s narrative has been infused with such symbolic and depicts an envisioned mythology, unfolding through its 10 aural pieces’. “Totem” is available as CD and double vinyl format while you of course will also find it on digital platforms.

Content: Franck Vigroux remains a unique sound experience. His work is mixing different genres, but he also likes to switch from one album to the other. “Totem” covers ambient-noise,

minimal-electronics, pure experimental exposures and a few more influences for the ride. Irregular rhythms, ghost-like atmospheres, industrial sound treatments, aggressive blasting sequences and fuzzy guitar play can be all noticed at “Totem”.

+++ : If there’s one avant-garde artist I would think about it would be for sure Franck Vigroux. This artist has something visionary, but his newest work especially gives me the impression of an album which is ‘breaking the codes’. He’s mixing different influences and all the tracks appear to be inspired by other elements. I like the more minimal-electro cuts such as “Capaupire” and “Rhinocéros”, but I also enjoy the impressive, blasting sound manipulations emerging from “Télévision”.

--- : Some experimental passages are less accessible so I’m less convinced by tracks such as “Cris” and “Tropiques”.

Conclusion: Don’t ask me why, but Franck Vigroux’ “Totem” makes me think to one of the masters from the Dadaist movement, Marcel Duchamp! It’s weird and feels a bit like ‘recycled music’ which in the end creates a new dimension.

Best songs: “Rhinocéros”, “Capaupire”, “Chronostasis Grand Finale”.

Rate: (7½).

Artist: www.franckvigroux.com /
www.facebook.com/vigrouxfranck

Label: www.facebook.com/aestheticalrecordings

Since you’re here ...

... we have a small favour to ask. More people are reading Side-Line Magazine than ever but advertising revenues across the media are falling fast. And unlike many news organisations, we haven’t put up a paywall – we want to keep our journalism as open as we can. So you can see why we need to ask for your help.



Franck Vigroux Reflects on Ancient Culture's Reverence for Emblematic Monuments on New Album

'Totem' LP lands May 24 via Aesthetical.



[Franck Vigroux](#)'s latest album, *Totem*, will land in May via new label Aesthetical.

Over 10 tracks, the French artist reflects on ancient culture's reverence for emblematic monuments. It follows 2017's *Barricades* LP via Eroto Tox Decodings.

Vigroux's music is comprised of tectonic tension, pulsating rhythms, and abrasive analogue textures. He has been releasing solo records since 2002, and has collaborated with avant-garde musicians such as Mika Vainio, Reinhold Friedl, Elliott Sharp, Joey

Baron, Zeena Parkins, and visual artists such as Antoine Schmitt and Kurt d'Haeseleer for his A/V performances. His work has appeared on labels such as Shapednoise's Cosmo Rhythmic, Leaf, Monotype, and more.

Tracklisting

A1 / 1. Tropiques

A2 / 2. Capaupire

A3 / 3. Chronostasis grand finale

B1 / 4. Cris

B2 / 5. Rhinocéros

B3 / 6. Baron

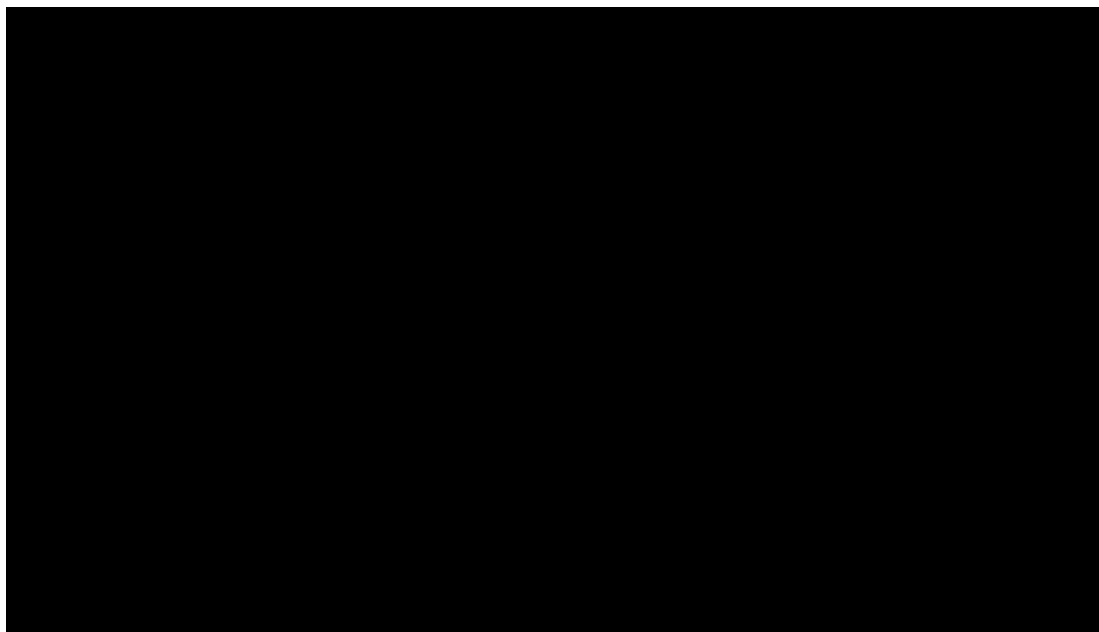
C1 / 7. Elephant

C2 / 8. Frontières

D1 / 9. Télévision

D2 / 10. Diaphane

Totem LP lands May 24 via Aesthetical, with "Capaupire" streaming below, alongside a video teaser.





[XLR8R Staff](#) [April 15, 2019](#) [August 18, 2019](#) [News](#) [Aesthetical](#), [Cosmo Rhythmic](#), [Eroto Tox Decodings](#), [Franck Vigroux](#), [Joey Baron](#), [Kurt D'Haeseleer.](#), [Leaf](#), [Mika Vainio](#), [Monotype](#), [Monotype Records](#), [Reinhold Friedl](#), [Shapednoise](#)

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Franck Vigroux: интервью с французским электронщиком



ПОП МЬЮЗИК СТАДИС

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Apr 20 · 4 min read



Французский артист Franck Vigroux совмещает в себе одновременно музыкант и режиссер. Как исполнитель он способен работать в очень широком музыкальном диапазоне от электроакустики и классики до индастриал-нойза и экспериментал-электроники. Как

перформер и режиссер он активно сотрудничает с художниками, создавая междисциплинарные шоу, в которых задействуются видеоинсталляции и самые разные медиа.

На его счету работа с такими известными артистами, как Mika Vainio (из финской команды Pan Sonic), Reinhold Friedl, Elliott Sharp, Joey Baron, Zeena Parkins.

Фрэнк, расскажи о своем музыкальном бэкграунде

Прежде всего я гитарист, и с самого раннего возраста играл во множестве групп: в юности — метал, позже — свободную импровизацию. К счастью, у меня была возможность попробовать себя во многих музыкальных жанрах, и до сих пор я стараюсь быть открытым для любой музыки.



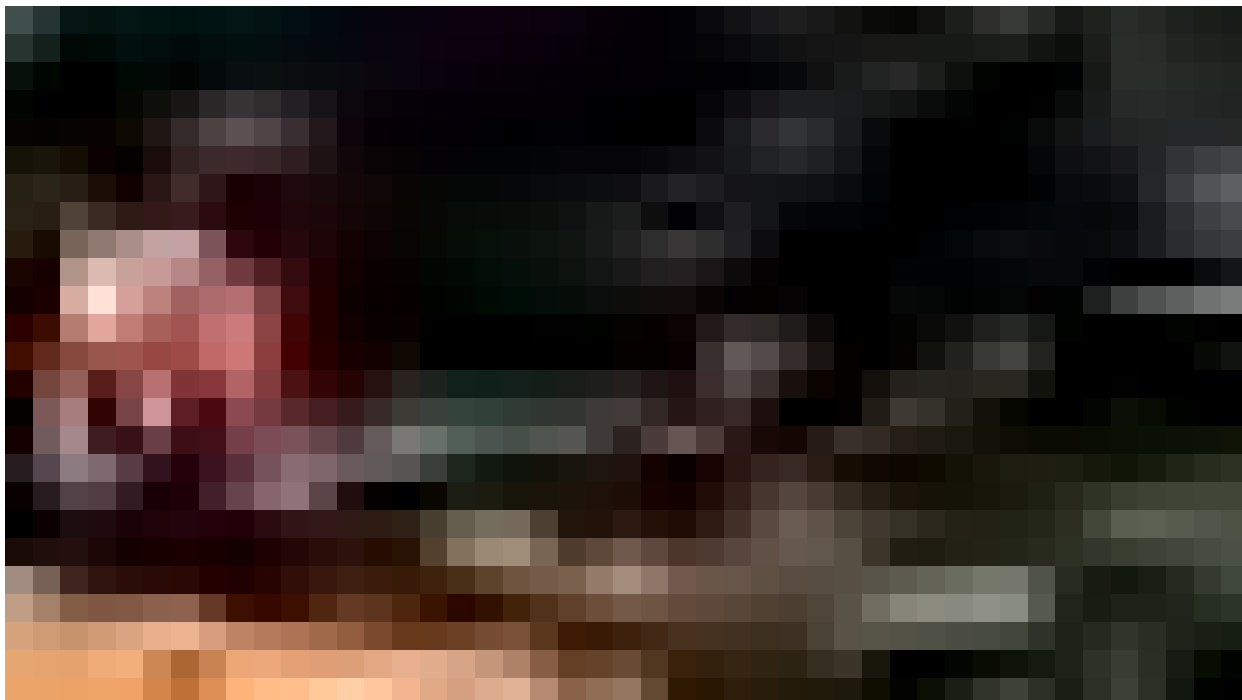
Но ты еще и занимаешься режиссурой перформансов. Откуда у тебя

возник такой интерес?

Это пришло со временем. Работая на радио, создавая собственные видеоинсталляции или взаимодействуя с перформанс-артистами, всякий раз я изучал то, как взаимодействует музыка и изображение, музыка и текст, музыка и тело. Прodelав огромную подготовительную работу, я со временем стал создавать свои аудиовизуальные перформансы — то, что я бы назвал «электронной оперой».

Твоя музыка часто звучит очень грязно и жестко. Ты можешь рассказать о своей музыкальной концепции?

Большая часть моей музыки — это комбинация электронных битов, нойза, дроуна и полифонии. Что-то звучит действительно очень жестко и грубо, но далеко не все. У меня даже есть пластинка, где я играю что-то вроде блюза (в моем стиле, конечно) — там только гитара и никакого нойза.



А работа в качестве режиссера и постановщика. Как она протекает?

Как режиссер я всегда очень четко понимаю, чего я хочу добиться и как должен выглядеть итоговый результат. Отдельная задача, которая стоит передо мной —

добиваться согласованности с артистами, которых я приглашаю к работе. Потому что мне важно, чтобы итоговый результат был следствием равного участия всех: меня, танцоров, видео-перформеров, исполнителей и т.д.

В одном из твоих видео-клипов, *Centaure*, стереотипные рекламные слоганы появляются поверх записей реальных преступлений. С месседжем этого клипа ты согласен?

Определенно. Замысел клипа предельно ясен: здесь что-то идет не так!

Как ты пишешь свою музыку?

Обычно это интуитивный процесс. У меня нет какой-то конкретной «концепции», которая бы довлела над всей работой. Я просто создаю музыкальные фрагменты, отбираю какие-то из них и потом начинаю играть живьем.

Расскажи о проектах, над которыми ты сейчас работаешь

В данный момент у меня два проекта. Первый — аудиовизуальный перформанс *Chronostasis*, который я делаю совместно художником Антуаном Шмидтом. В основе идеи — обратимость времени.

Второй проект — иммерсивный перформанс *Flesh*, над которым я работаю вместе с командой из танцоров и видео-перформеров. В основе сюжета — история человека, который пережил сильную авткатастрофу и впал в неизвестное психическое состояние. Чтобы добиться полного погружения зрителя мы даже воссоздаем особенности ощущений героя. Премьера *Flesh* запланирована на март 2018.

Насколько важны технологии в твоей работе?

Я с интересом слежу за новыми технологиями, и стараюсь применять их в своих выступлениях. Но техника для меня — это скорее средство достижения каких-то целей. Не наоборот.

Расскажи о своем мультимедийном проекте *Tempest*

[проект можно было увидеть на московском Synthposium 5, который проходил в 2018]

Первоначальная идея была в том, чтобы представить космогоническую картину, в которой шум будет визуализирован в качестве космической бури (*Tempest*). В этом перформансе мы с Антуаном Шмидтом работали бок о бок: я управлял музыкой, а он в реальном времени генерировал изображения, складывая их из 10.000 пикселей. С этой программой мы выступали 4 года и каждый раз дорабатывали ее.

А как ты вообще относишься к использованию видео в выступлениях? Например, есть артисты, которые не любят

смешивать эти вещи.

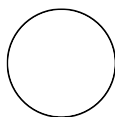
Когда я выступаю — solo или с группой — мне не нравится статичное видео. Так же, как и не нравится, когда я нахожусь по другую сторону от сцены. Для меня «использование видео» — это работа в реальном времени, когда видео-перформер или инженер параллельно со мной создает генеративные видеоряды. Именно так я работал над своими последними перформансами *Centaure*, *Croix* или *Tempest*.

...

Увидеть solo выступление Franck Vigroux вы сможете 28 апреля в московском клубе “Шаги”.

Билеты: [https://shagi.timepad.ru/event/955778/?](https://shagi.timepad.ru/event/955778/?fbclid=IwAR1I0etzegTLG6pIh7ShOREcronvreSR9Xxs6i-dfFCjar0Y07-L2ctJdRw)

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Mika Vainio □ Franck Vigroux
Ignis EP

7.8

VAINIO & VIGROUX
"Ignis"



COSMO RHYTHMATIC • 2018

BY: THEA BALLARD / JUL 9 2018

EXPERIMENTAL

On the second album to result from a two-year collaboration between late electronic pioneer Mika Vainio and French composer Franck Vigroux, the most striking moments are also the most elemental.

B South of France, Vigroux's electroacoustic experiments (which sometimes expand into other mediums, including performance) and Vainio's relentless electronics intersected in a searing place. In 2015, two years before Vainio passed away, they released a collection of these tracks as *Peau froide, léger soleil*, a blistering album that conjured an atmosphere similar to the dystopian aesthetic Vigroux was concurrently exploring in his solo work.

Ignis is the second, and perhaps not the last, compilation of material from this two-year project. Some of the heaviness of *Peau froide* has dispersed on this release, but even where the sounds the pair generates have shed some weight, a resolute intensity remains. Its compositions move toward experiments in dynamic and presence that ultimately reconfigure the listener's relationship to the basic sonic building blocks of that intensity.

The six tracks comprising *Ignis* are largely without traditional structure, and they vary in the textures and sounds they incorporate such that there's never quite a unifying palette. In the case of so many other experiments based in live collaboration, a sense of the participants' curiosity will provide a structureless outing with its internal logic. But the assertiveness with which Vainio and Vigroux navigate leaps in frequency, or from claustrophobic hiss to echoing expanse, indicates that these artists already know their way around this uneven ground—or at least are coolly unsurprised when the floor gives way beneath them.

The album's opening track, "Brume," introduces relatively gentle modulating tones that form a sound somewhere on the outskirts of minimal techno. Dread-suffused drones swirl in, trailing long shadows behind them. "Ne te retourne pas" follows a similar path of submersion, beginning with a pairing of high and low frequencies, then slowly filling the chasm between them with a churning mix of crackling and razor-edged prismatic sounds. Though the record goes on to incorporate more conspicuously harsh textures (on "Luxure," for example, there's a measured onslaught of violent mechanical noise), the silences that open up are just as essential and intentional here as the pulses of sound they punctuate.

These studies in absence allow detail to come to the fore; many of the most striking moments on *Ignis* are the most elemental (it's fitting that the album's title is the Latin word for "fire"). Delicate—but never precious—microtones feel like nothing more than dry wisps of electricity. A heavily vocoded vocal on "Un peu après le soleil" is a jarring, if illegible, evocation of language amid a field of near-total abstraction. When a melodic string sound enters at the tail end of "Luceat lux," a faint hint of color threading in among grayscale texture, it feels like a revelation.

Concerned as it is with fundamental components and the spatial presence of sound, *Ignis* moves with ease between its emotional and sculptural impulses. As is often my experience with Vainio's solo work, I find it impossible to listen to music that sounds this cold without reading dread, anger, negativity—and perhaps without experiencing fear at the strangeness of it all, something I'm fairly certain neither Vainio nor Vigroux, who produce and sustain these sounds at a deliberate, exploratory pace, felt.

Though they're hardly the point, those dark sensations aren't necessarily irrelevant; rather, they're another set of elemental components among the many at play on *Ignis*. And over the course of these six tracks, a reshaping of our associations with such pieces occurs. This transformation coalesces in closer "Feux," an epic that feels deliriously full after the experiments in restraint that precede it. Vainio and Vigroux's path to maximalism is an uncommon one, a glowing flame aware of the singe left in its wake.



Franck Vigroux

TOTEM

—Joseph Burnett , June 11th, 2019 09:33

Totem by Franck Vigroux is brutal, but subtly so, finds Joseph Burnett

With a title like *Totem* and its evocation of Native American traditions and the stereotypical association that evokes of nature and animals one could be forgiven for assuming French producer-composer Franck Vigroux has gone down a folk road. Instead his collision of musique concrète and electronica reasserts folk's relationship to both the avant-garde and dance music, albeit in brutalist and abrasive fashion. This isn't music for a campfire sing-song or to be played in a pub at midsummer but its rugged vigour nonetheless stretches away from modern production tools into something more primeval.

Totem features some of the most uncompromising and colossal electronic music you will hear this year. In a manner not a million miles away from the later work of the great Scott Walker, Vigroux builds up and juxtaposes hefty blocks of sound, often alternating between moments of calm and seething noise, as on 'Capaupire' on which a metronomic, minimal backbeat and ambient textures are sporadically interrupted by walls of abrasive white noise. On 'Tropiques Tropiques' these slabs of noise come close to echoing the caustic doom metal of a SUNN O))) or a Wolves in the Throne Room, another North American pagan leitmotiv to chime with the album's title even as it slyly confounds any expectations of the tropics.

For all the sturm und drang, however, *Totem* is a subtle and intricate album that owes just as much to Wolfgang Voigt as it does Throbbing Gristle or Merzbow. Tracks like 'Rhinocéros', 'Frontières' and 'Baron' are low-key electronic explorations, hypnotic beats and looped synth patterns building quietly, with the expected explosions of noise kept at bay. The joy is in delving into the sonic depths Vigroux plunders to parse out hidden melodies and meanings. 'Cris' and 'Chronostasis grand finale' meanwhile are redolent of Ben Frost's epic constructions but with the Australian's bombast stripped away to reveal a moody, haunted core. 'Elephant' takes this mood to notable heights as synth lines and disembodied voices swim in and out of focus like ghosts pleading to be noticed before a wave of drone swallows them whole like a tide.

On *Totem*, Franck Vigroux's take on folk traditions sees him heave up almighty boulders of sound to unearth the hidden ghosts underneath. Quite how they relate to a notion of totems remains somewhat out of reach, as do the animals evoked in certain track titles. Is this a form of unpleasant cultural appropriation or a case of sardonic humour? Such questions can make it a frustrating experience but on the other hand *Totem* certainly towers like its namesakes tend to and between this scale and the mysteries it contains, it's an album that lingers in the memory even after the last notes have faded away.