

TRIPLE BILL

InLAND/ Come back in broad day

**AnA Compagnie, Annabelle Playe, Marc
Siffert & Hugo Arcier (FR)**

Sat 19 March 2022
@ Tramway
sonic-a.co.uk

A first-person game played live, *InLAND* explores a series of doomed digital environments: ashen forests, haunted houses and barren landscapes. Surges of searing electronic noise accompany, or maybe detonate, the disintegration of these environments. More than simply musicians, the suited figures on stage act as surveyors, chroniclers or maybe survivors, picking through the ashes of *InLAND*'s thrilling apocalypses.

What inspired you to create this work?

"InLAND, come back in broad day was first of all a project questioning what we think is 'real.' Is it not the result of our projections, a sum of illusions that we limit to an interpretation? What happens when visions crumble, when reality breaks down? Do we reach a state of consciousness and what is this consciousness made of?

These movements, these shifts are permanent. We metamorphose throughout our lives. While I was questioning these notions of consciousness, passages, reality, and illusion, I had an arterial accident. I was in danger of tipping over into the other world at any moment. I survived and had a gripping experience of what cannot be said or represented, but experienced: nothingness, immeasurable, terrifying, mystical, dazzling.

I want to take the audience, through sound and visual immersion, into a world far removed from everyday questions and go beyond certain boundaries of thought. The video creation alternates between abstraction and figurative in order to disturb our reference points."

Annabelle Playe

Estelle Bordaçarre: Bodywork

Halory Goerger: Outside View

Doroła Kleszcz: Costumes

Perrine Cado: Lighting Design

Samuel Herbreteau: Stage Management

Julie Fargier: Production and Distribution Manager

Ferrere Aliénor: Graphic Design

Coproduction : **Scènes Croisées de Lozère, Biennale NEMO, City of Mende**

***InLAND* was created with support from DGCA, SACEM, ADAMI, FCM, SPEDIDAM, Région Occitanie, Conseil Général de Lozère**

Performance Note

Flashing projections will feature in interludes between songs

Thanks to: Cathie Boyd and the Sonica Festival for hosting. Thanks to Estelle Bordaçarre, Halory Goerger, Perrine Cado, Gregory Robin and Yves Tanné.

Kinemancia

Jorge Crowe (AR)

The tape cassette – once considered obsolete – has made a surprising comeback in recent years. In *Kinemancia*, **Jorge Crowe** explores the cassette's cultural legacy and the mechanics of the technology itself. A large-scale projection of the workings of the multi-tape deck amplifies and magnifies his resolutely analogue sonic performance, as he brings a once-dead format back to life.

What inspired you to create this work?

"During 2018, I did a solo exhibition called Memoria Magnética (Magnetic Memory) where I developed cassette-based audiovisual objects and installations. In deep contact with the sounds and images generated by the electromechanical parts, the motors and the materials involved, I felt that developing a machine for live cinema presentations would be the next movement. I had the chance to explore and investigate some of these possibilities during the Cryptic Residency at Cove Park. During lockdown, I found the time I needed to resume its development. With the support of +CODE Cultura Digital, I could finally finish the device and perform with it during a live Cinema piece which premiered online on the festival of the same name."

Jorge Crowe

j.crowe is an artist, educator, and developer based in Buenos Aires (Argentina), working with analog and digital electronics to create live audiovisual experiences with a strong connection to electromechanical movement and electronically generated light and sound. Merging contemporary technology with repurposed and restored devices (usually collected from the streets, flea markets, and other places for the discarded and the obsolete), his live shows exist at the intersection of cinema, pop culture, object theater, and electronic music. He has performed, taught, and given talks in more than 50 cities across Latin America, Europe, and UK.

Thanks to: Espacio Pla, Celina Pla, +CODE, Cristian Reynaga, Tania Puente, Paloma Pollan, Cryptic, Centro Nacional de Arte Sonoro, Cove Park, Sala Vazia Residência, Centro Cultural 25 de mayo.

Programme Note

This project was originally started during a residency in Cove Park, made possible by Cryptic in collaboration with CASo (Centro Nacional de Arte Sonoro) and British Council.

Kinemancia was created with support from +CODE Cultura Digital

Erratic Weather

Maotik (FR) & Maarten Vos (NL)

As **Maotik, Mathieu Le Sourd's** digital artworks mimic patterns found in nature, hinting at the systems that underly what we might think is random. In *Erratic Weather*, data from weather databases worldwide is processed live to generate a bespoke hurricane or typhoon, as cellist **Maarten Vos** improvises an accompanying live storm.

Mathieu Le Sourd is a French digital artist who focuses on immersive experiences, interactive installations, and audiovisual performances. He holds a bachelor's degree in digital media production from the London Institute and a master's degree in Digital Arts (Pompeu Fabra, Barcelona). Since 2011, his works have been presented in various festivals and institutions worldwide, such as Mutek Festival, Live Cinema in Rio, Signal Festival in Prague, the British Film Institute in London, ARS Electronica in Linz, Miraikan Science Museum in Tokyo, B39 in Seoul and Funkhaus in Berlin.

Maarten Vos is a Dutch cellist, composer, and producer based in Berlin and Utrecht. With classical musician parents, **Vos** started playing cello at 4 years old. During the development of his music practice, **Vos** has also explored his interest in minimalists, contemporary and experimental music alongside his classical studies. After finishing his degree in classical cello, he graduated cum laude as Master of Music from the Live Electronics department at the Amsterdam Conservatory / University of the Arts. His work is focused on the creation/composition of modern classical, ambient and electronic music where he transforms traditional instrumentation into newfangled sounds, combining an exploratory approach to the cello with modular synthesizers and other electronic instruments.

Cryptic wish to thank Jenny Crowe & staff at Tramway, the Sonica Glasgow 2022 volunteers and our **Cryptic Angels**: April Chamberlain, Martin & Jan, Derek Mitchell, Dame Seona Reid and Gina Wilson (Gold); Cathie Boyd, Eunice Crook & Allan Orr (Silver); Paul Climie, Björn Heile, Mary Macleod & Douglas Scott (Bronze)

Returning for its sixth edition, the award-winning **Sonica Glasgow** festival, produced by **Cryptic**, brings a programme of world-class audiovisual arts across the city. From **10-20 March 2022** we are pleased to showcase UK talent alongside a host of exceptional international artists, with **200 events** by over **85 artists** throughout Glasgow.

Cryptic presents today's most imaginative, pioneering artists whilst also nurturing the creative talent of tomorrow. We create unique experiences that engage and inspire audiences, **'ravishing the senses'** with multimedia performances that fuse music, sonic, and visual art.

In 2022, Cryptic celebrates 28 years of **'ravishing the senses'** cryptic.org.uk
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