
Experiential Art

Olivar Premier designs sound devices which engage the public in the music production itself. For Premier, music is mainly a playful game of decisions, a raw and joyful experience he wants to share with the public and other musicians. This endeavour into electroacoustic music is a mean for Premier to explore new possibilities offered by digital technologies and to implement a symmetrical relationship between the artist and the audience.

Gameplay

The musical composition process of Olivar Premier is based on the developments of the formal opening, initiated by the introduction of chance and improvisation in music writing. Music is built upon principles so the work is more of a possible set of events than some finite musical piece. The resulting music can only exist when the interactive devices are operated. In a set of constraints determined by software, the public, immersed in the device, is invited to play with interfaces. The public is then involved in the musical process while interpreting music "designed" by Olivar Premier. Everything is only partially revealed by the listeners through their own gameplay : a possible world where geniality replaces virtuosity.



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OLI_LAB

interacting
improvised
electroacoustics

2016

S.T.O.P.

Tentacular System by Olivar Premier
hands-on concert,
manned installation.



The Tentacular System consists of an impressive polymorphic set of interfaces and loudspeakers. The audience is placed in the center of this interactive device for an immersive sound experience.



The S.T.O.P. caters for 30 to 40 people for a live session between musicians and the public.

Olivar will guide the public into the use of various interfaces, to contribute to the development of the improvised work.

The participants are transported towards an experience both intense and entertaining : a journey into the sound.

Festival Phil Grobi 2016, Clermont-Ferrand.
Galerie H+, Résonance Biennale de Lyon 2015.
Vivants Numériques, Fort du Bruissin, Francheville.
Mixage Fou/Nuit Blanche 2014, Paris.
Fêtes Escales 2014, Vénissieux.
Jurassic Lounge 2013, Sydney, Australia.
JEP2013 - Espace Le Corbusier, Firminy-Vert.
Festival Ça fait Zizir 2013, Lyon.
Tout le Monde Dehors 2013, Lyon.
Fête de la Musique 2013, DRAC Montpellier.
Festival RVBn 2013, Bron.
Festival de l'Abeille Beugle 2011/2012, Drôme.
Electrochoc 2012, Bourgoin-Jallieu.

Oli_Go

Egalitarian calamari from space
concert, workshop.



The Oli_Go is equipped with a set of sensitive tentacles for sound manipulation in all its known and unknown dimensions. In front of the microphone, simple sounds and notes are made equal. The thus formed Sound Objects are in turn processed through the Oli_Go's buttons and sensors. Subtle relationships between raw and processed sounds arise :

a new musical vocabulary is born.

To explore this language of improvised electroacoustic music, Olivar Premier offers concerts and workshops during which he gradually entrusts the fragile ongoing musical work to the public, transferring the challenges normally reserved to the artist improviser in performance.



Star Trk

a travelling workshop



The Star Trk is a lightweight device dedicated to international travel.

It accumulates sound banks during each field trip and restores and manipulates the pre-recorded sounds into the spectral, time and space domains.



The Oli_Go and Star Trk also cater for workshop sessions aimed at the discovery of electroacoustic improvisation.

S.I.L.P.A.

slow interacting device
interactive sound installation

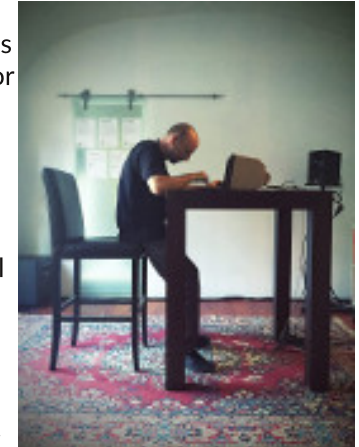


The S.I.L.P.A. is a sound installation built around a vintage french technology : the Minitel.

Participants will be asked to create an electroacoustic composition and afterwards to listen to it.

At first, the audience is led to make choices for the composition : sound sources, movements number and pace.

These choices are made from the Minitel terminal, in silence : the public has to imagine the sonic result only from short descriptions provided.



Next, the device interprets the piece composed. The result is a mix of chance and determinism in immersive audio surrounding the desk. After several iterations, we begin to grasp the relationship between sound events and the choices made during the composition phase. Very addictive.