

THE Spiral aka SYS*011. MIE>ABE/SOS\ SYS*010







The Long Week-End, Turbine Hall, Tate Modern, London, GB, 2007



Esquiador en el fondo de un pozo, Jumex collection, Mexico City, Mexico, 2006





Red Cat Theater, Los Angeles, USA, April 2006



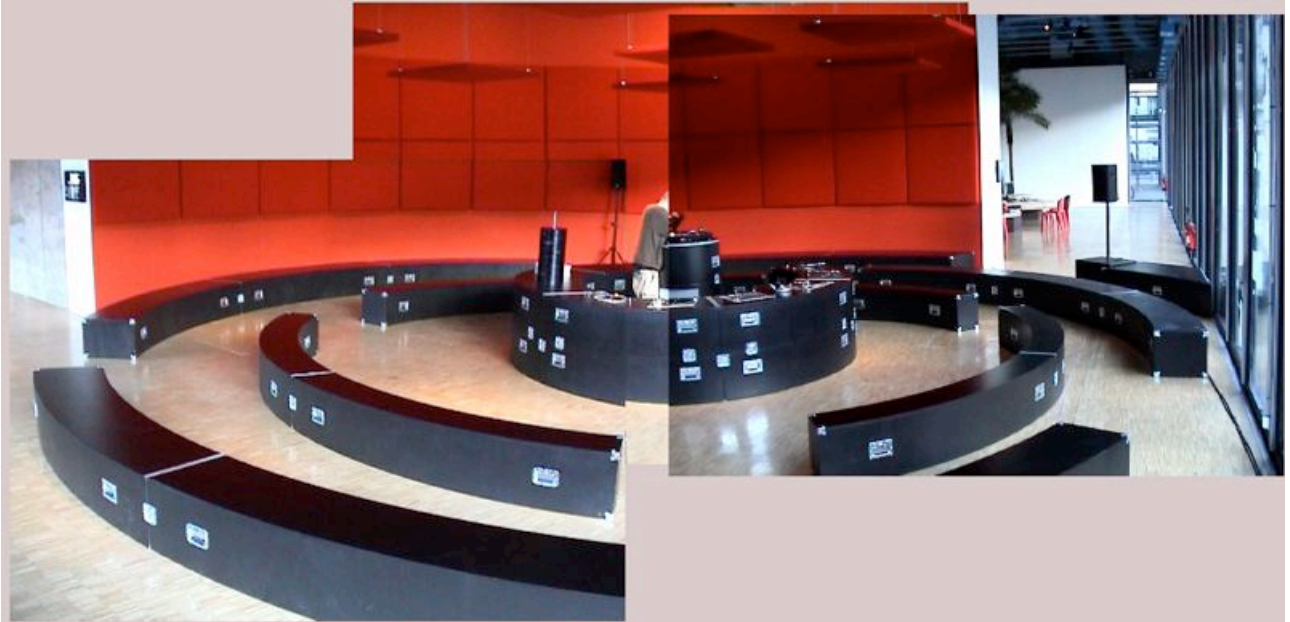
Singulier, Guangdong Museum of Art, China, 2005



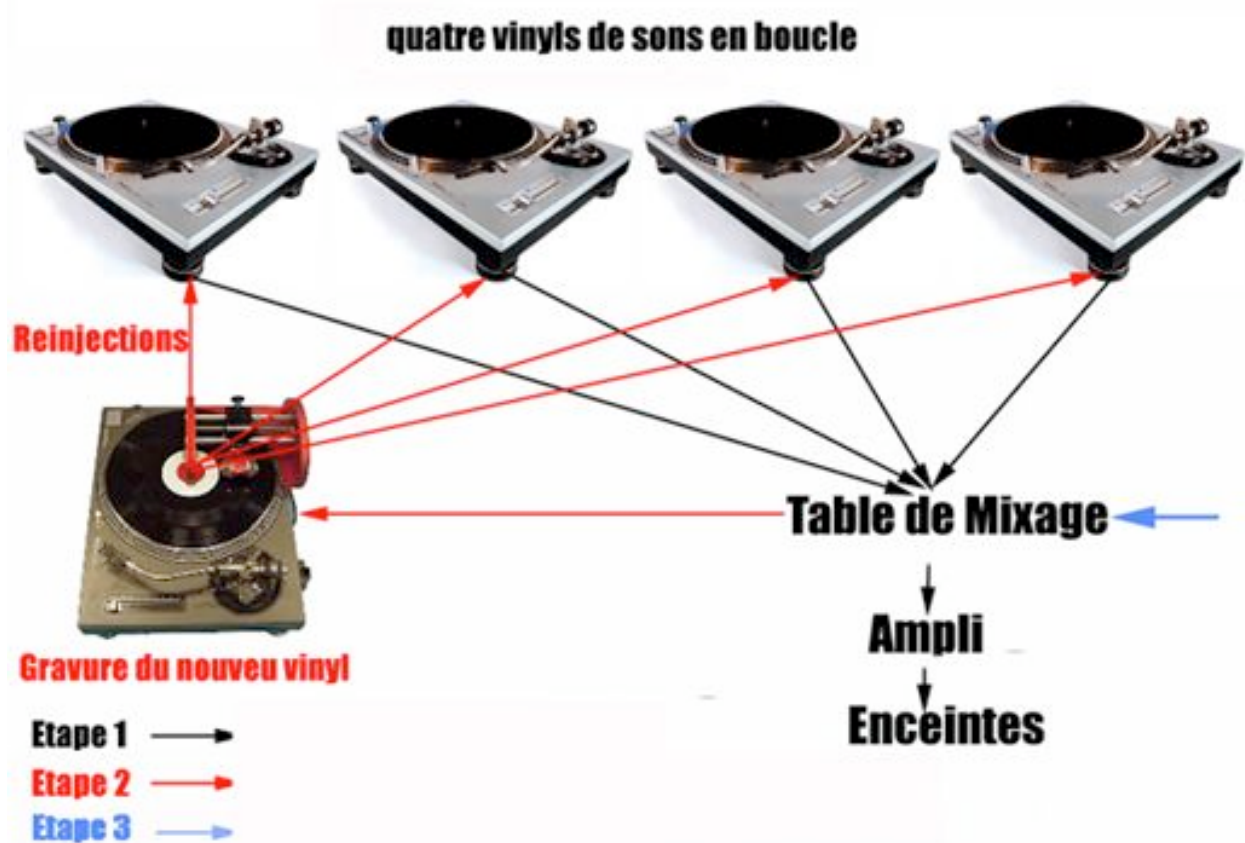
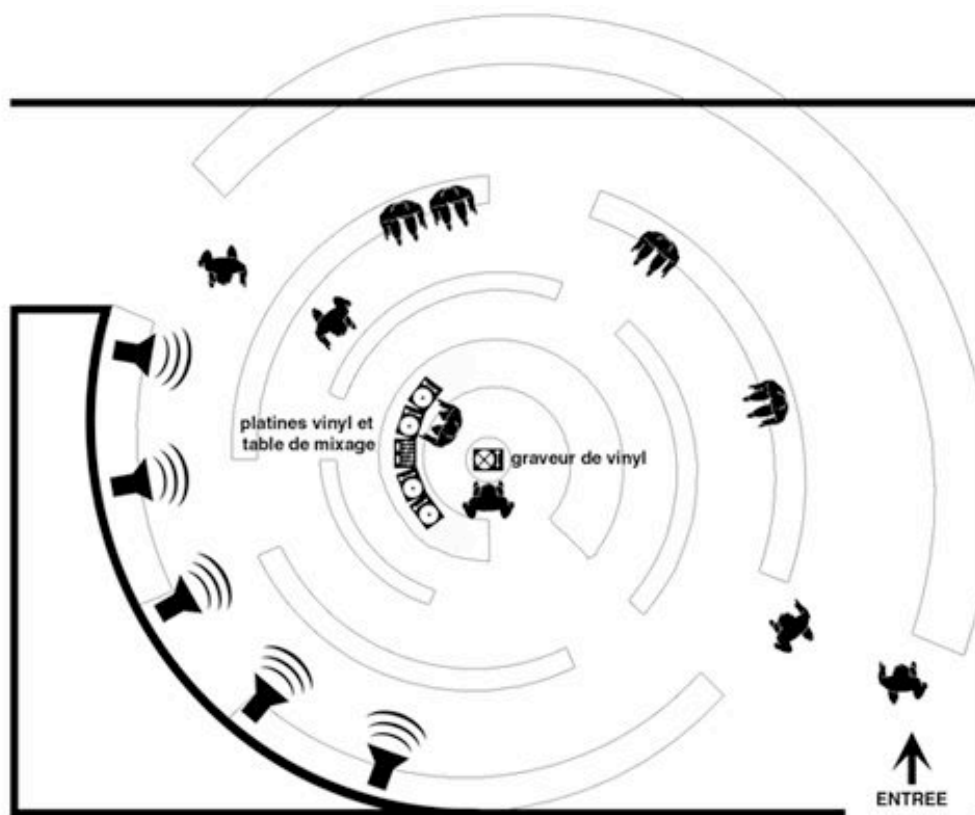
Derrière Le Monde Flottant, Musée d'Art Contemporain de Lyon, France, 2004



Sonic Process, Macba, Barcelona, Spain, 2002



Sonic-Process, Centre Georges Pompidou, Paris, France, 2002



English Version

This is not a title but a classification code. It is part of a unit composed of other SYS. The aim is not to replicate (mime) a gesture but simply to note its existence among the others. The gestures are autonomous but coordinated. Together they form a movement. It is a question of impermeable systems placed before bodies.

Stage 1: [SYS*10. MeE/SoS\BoS]

Starting points: the sound, the loop and the vinyl record. There is a matrix composed of four vinyl records on which sounds from machines and samples have been etched in a loop. Four Tecnic Mk2 1200 sl players are installed with a mixing table so that the public can arrange the sounds from the four records at the same time. The sounds can continue to play endlessly over and over again since they are part of a loop. The system is autonomous since it can continue to operate without any outside intervention. A "pitch" on the turntable makes it possible to modify the rotation speed of the records. The sound from the four records is composed through a play on time and speed in a chaotic process. Hence the public will be part of an attempt to organise a system that operates continuously.

Stage 2: [SYS*11. Mie>AbE/SoS\][SYS*10. MeE/SoS\BoS][]

Utilisation of a vinyl record etching machine. It is used for test pressing (individual records that have a lifetime of 30 plays on average). Once the sound has been composed, the "DJ-public" can etch the sound on a blank vinyl record. Unlike the initial matrixes that are made up of sounds in a loop, the new etched records are made up of spiral sound, in other words a sound with a beginning and an end. They can no longer go on playing continuously and have to repeatedly be put back to the beginning. If left to its own devices, the system comes to a standstill. Its autonomy goes hand in hand with human intervention and therefore implies the necessity of a continuous performance. Its lifetime merely serves to accentuate this necessity. We switch from separate sounds to a "piece" that exists physically and is instantly available. This new sound arrangement or piece that is etched on a vinyl record serves in turn as a matrix. Hence, arrangement and production are necessary in order for the sound to last. An accumulation of successive layers leads in turn to a new sound. It is a sample of a sample pushed to extreme limits, using the analogue archaic side of vinyl records. It is mechanical sound, a machine sample. Man is a vital tool for this mirror structure and the etching machine changes from a tool into an instrument. Sounds in a loop, infinite>mix>production>spiral sound, finished>remix...

Stage 3: [SYS*11. Mie>AbE/SoS\][SYS*10. MeE/SoS\BoS][]

As the brackets indicate, there is a closed system that tends to mirror the sound and transform the tool into a instrument of which Man is a part. Free access to the mixing table means that those who want to can come and etch the compositions that they have put together outside the site and take them away with them. The etching machine once again becomes a simple tool and man an instrument.