

Dossier de Presse - Presskit - Veuillez prendre note que les critiques et entrevues sont en anglais et espagnol.

[Podcast:](#) FRANCE JOBIN: THE SONIC, THE ARCHITECTURE AND THE QUANTUM PHYSICS

Une entrevue - la plus concentrée de ma carrière en terme de physique quantique.

[Podcast:](#) Quantum Blues with France Jobin

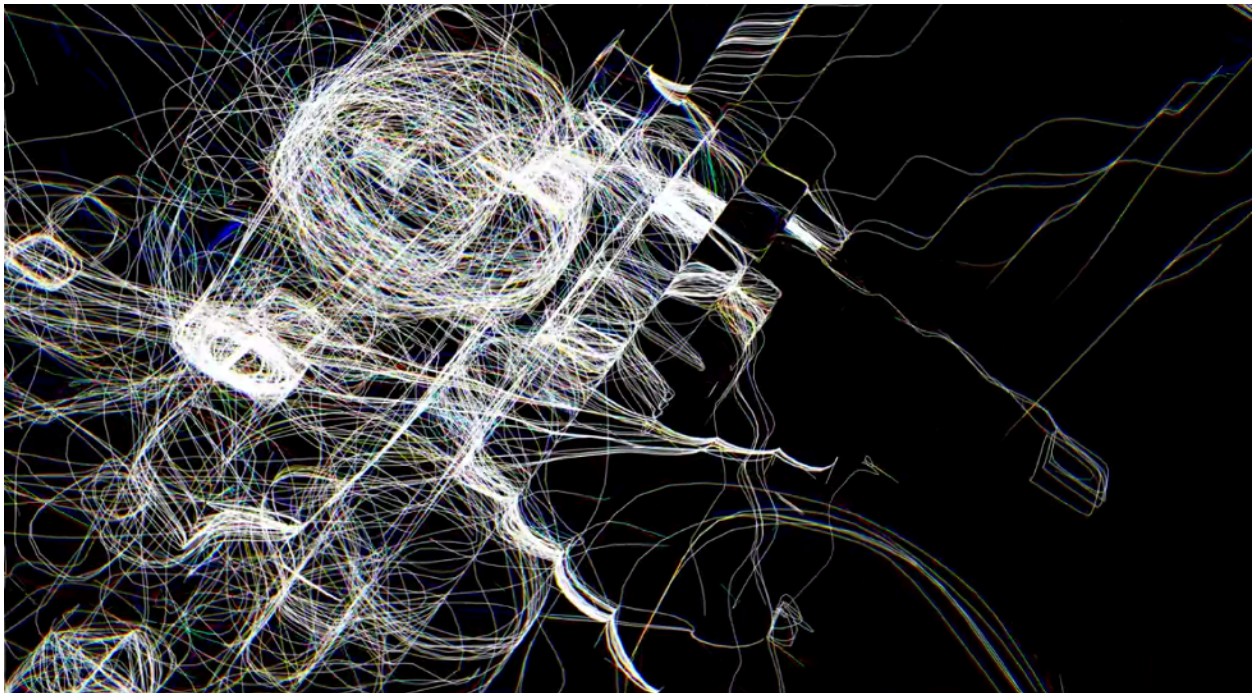
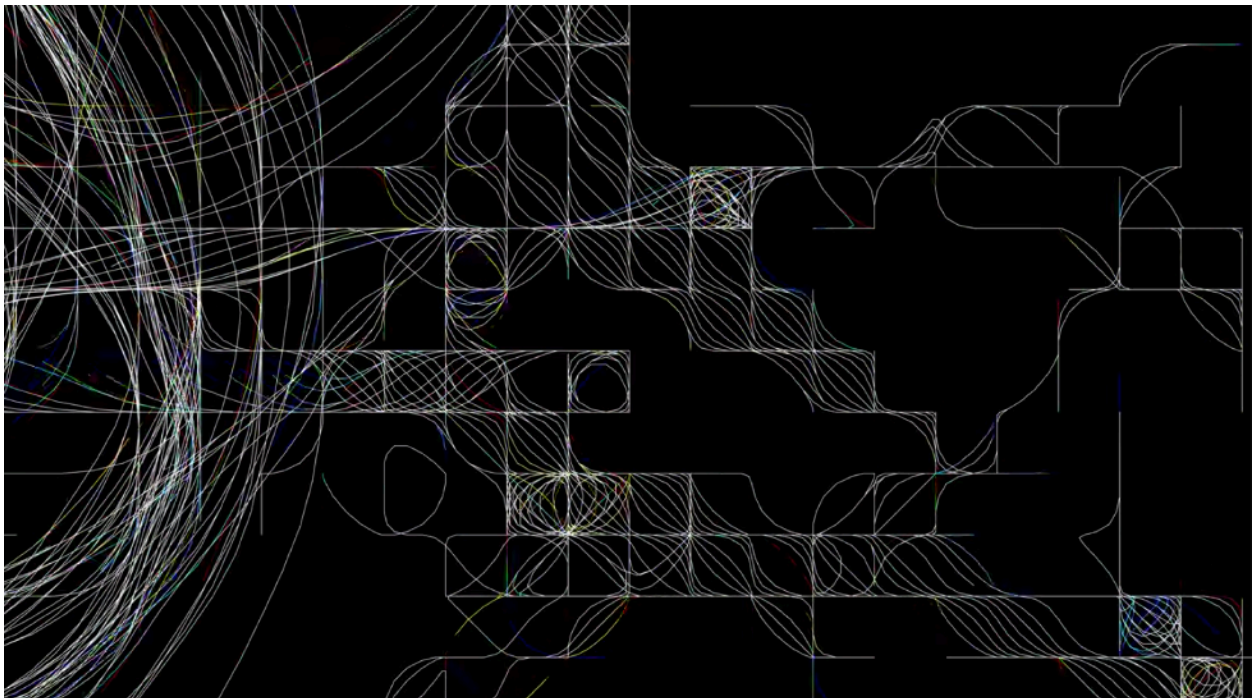
Articles écrits:

1- [Sound Spatialization and Synesthesia](#): Bridging the Realms of Architecture and Quantum Physics

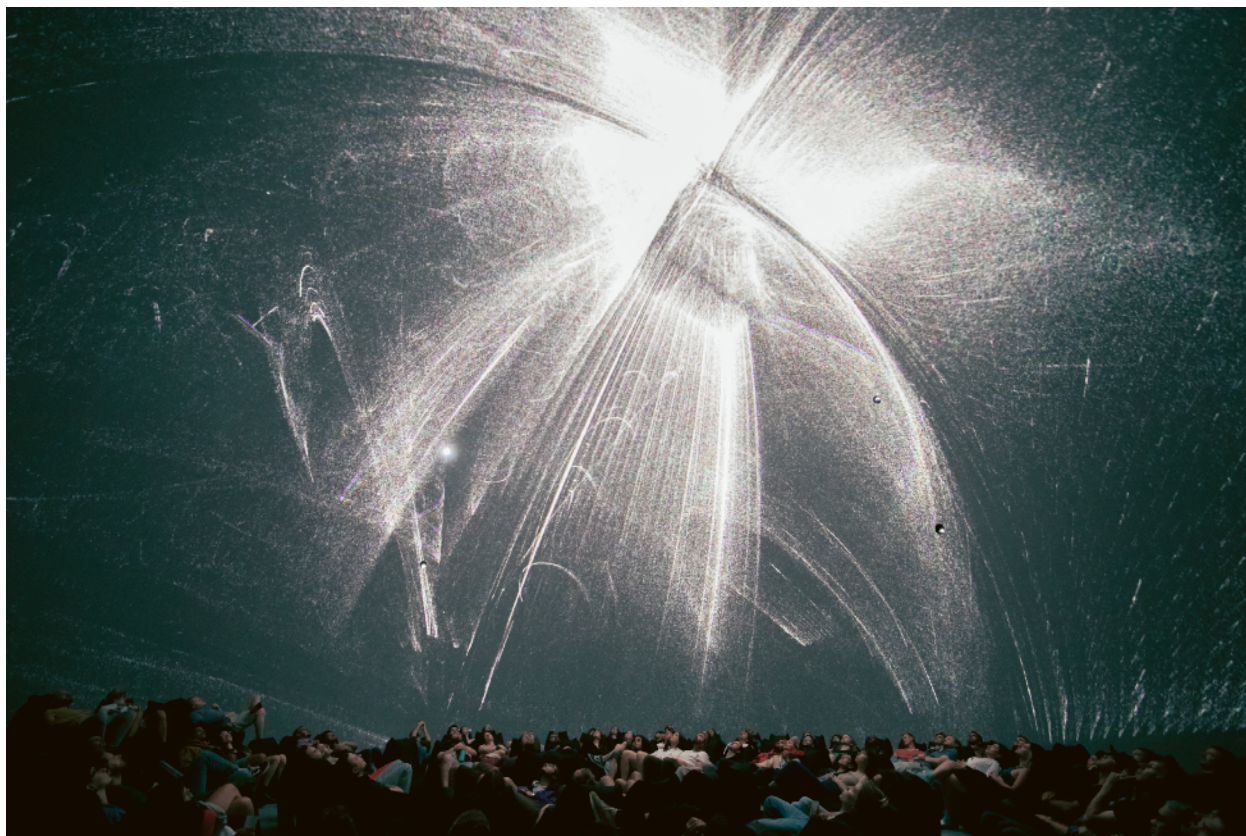
2- [Enchevêtrements](#)

Lueurs Quantiques, performance audiovisuelle créée avec Markus Heckmann et inspirée par l'antimatière, a connu sa première mondiale à MUTEK Montréal (2025), où elle a été saluée pour sa rare fusion entre rigueur scientifique et émotion sensorielle.

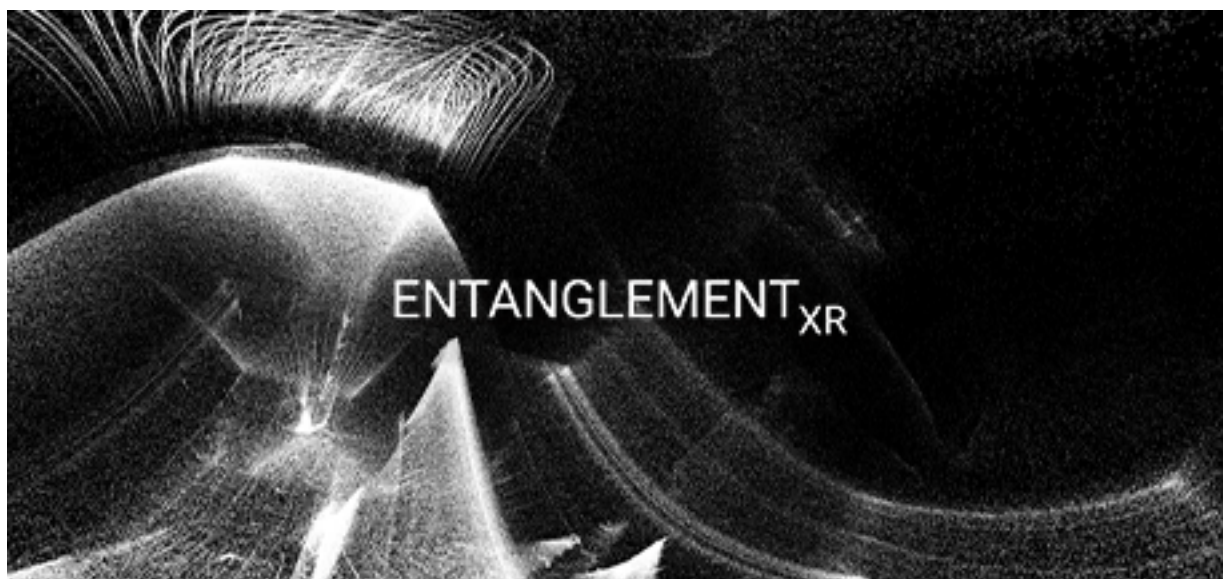
L'œuvre explore l'annihilation quantique à travers le son, les visuels, la lumière et les lasers, offrant une expérience immersive acclamée pour sa précision sonore, sa cohérence visuelle et sa profondeur poétique.



Entanglement Dôme 2023 à la SAT Montréal et au planétarium Zeiss, Berlin.



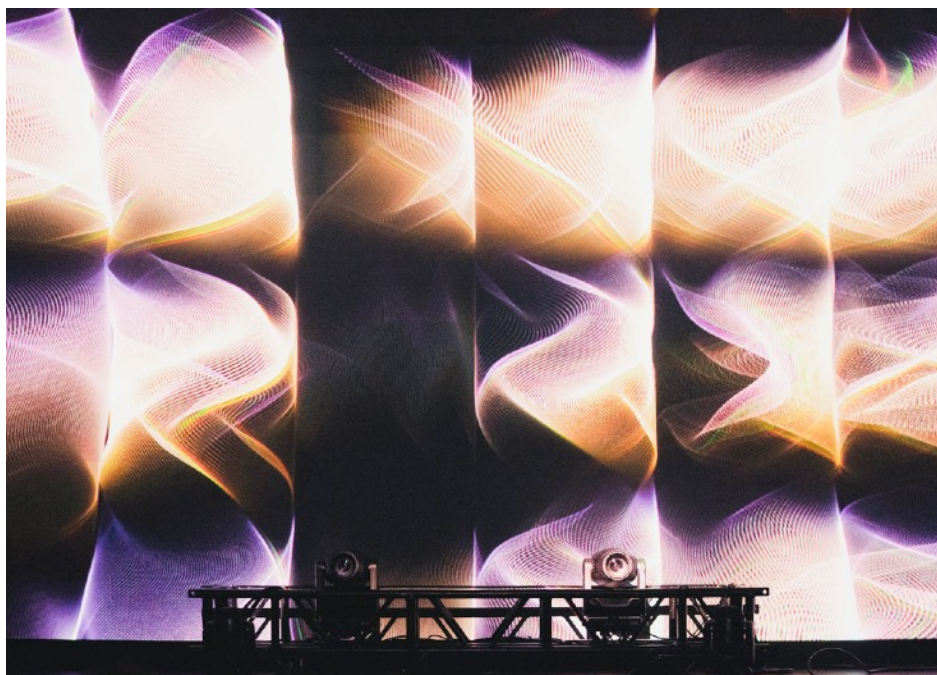
Entanglement XR - La [collection immersive de Mutek](#) 23-28 août 2022 - Adaptation de notre oeuvre Entanglement AV en réalité étendue



Entanglement AV à Mutek Édition 22 - 26 août 2022



Visuels par Markus Heckmann



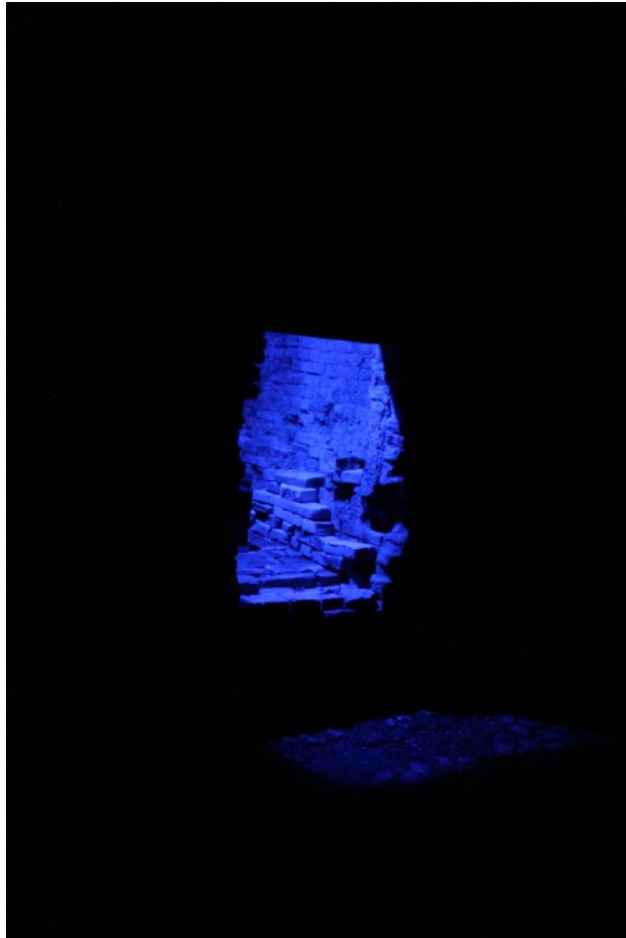
Soledad - Septembre 2018 - Museo de Arte Moderno de Medellin - LAB3

Installation et atelier sonore



Inter/sperse Installation Audio - 11 salles au Museolaboratorio - 2017 - Photos de 4 salles

Cortile



Salle 5



Salle 8 et 9



Escuchas - 2015-2016



Foto: [Jhon Alexander Chica Yara](#)

Jorge Bejarano (izquierda), curador de Proyectos Especiales, y Miguel Isaza, curador de la exposición Escuchas, en el Lab 3 del Museo de Arte Moderno de Medellín.

Twitter: @danielgrajalest

En el Lab 3 del Museo de Arte Moderno de Medellín, uno de sus nuevos atractivos, el sonido es el arte que se exhibe, esta vez no colgado en las paredes, ni en pedestales en el suelo, no hay esculturas ni pinturas, tampoco es una instalación artística, son ambientes creados por sonidos, a los cuales sólo basta cerrar los ojos para llegar. No hay nada para ver, se trata de escuchar, de que la mente sienta el arte a través de las emisiones sonoras y viaje a las geografías que proponen los artistas sonoros, creadores que se han concentrado en producir obras que no son visuales.

Esta vez la cita es con doce creadores: Alejandro Cornejo (Perú), Budhaditya Chattopadhyay (India), David Vélez (Colombia), Edu Comelles (España), Fabio Perletta (Italia), France Jobin (Canada), John Grzinich (Estados Unidos), Manrico Montero (México), Robert Curgenvén (Australia), Simón Whetham (Reino Unido), Yann Novak (Estados Unidos) y Yannick Dauby (Francia), se trata de la exposición Escuchas, una selección de arte sonoro actual, que estará abierta desde hoy a las 6:30 p.m. y se extenderá hasta el 27 de marzo de 2016.

“Desde que comenzamos a pensar el espacio del Lab 3, a investigar, hemos definido una tipología de experiencias en las cuales se alberguen prácticas experimentales a partir del sonido, experiencias de escuchas y espacios de discusión sobre experimentación. Es paradójico que no hay referentes en Medellín ni en Colombia, cuando en países como México llevan cerca

de 30 años en la exploración con arte sonoro, que en esta que es la ciudad innovadora no sea tan cercana en las artes tecnológicas. El arte sonoro como disciplina de creación diferente a la música, y lo que queremos con estos espacios, con las exposiciones y las citas académicas, es que se ponga en conversación y se generen reflexiones sobre esta práctica”, asegura Jorge Bejarano, curador de Proyectos Especiales del Mamm, quien lidera la exposición.

Miguel Isaza, investigador y experto en arte sonoro, quien estuvo a cargo de la curaduría de esta muestra, explica que “Escuchas es una selección que tiene en cuenta la pluralidad, a propósito de toda la discusión que hay entre las diferentes prácticas del sonido, que viene de los diferentes modos que hay de escuchar, de las diferentes maneras que existen para valorar el fenómeno del sonido. Normalmente se contraponen por qué es música y por qué es arte sonoro, pero las categorías son formas de apropiarnos del discurso, tanto en la música, como en el diseño sonoro, como en el arte sonoro, está el sonido. Por ello, la exposición está enfocada en obras que son hechas para escuchar, que reflejan la diversidad a la hora de escuchar el sonido, permiten varias escuchas”.

Isaza precisa que detrás de todas las obras “hay reflexiones sobre los materiales, sobre el espacio, sobre la vibración y eso permite replantear ciertos valores que normalmente son como del dominio de lo visual y eso es lo que el arte sonoro tiene para aportar que es un poco la crítica a lo visual, a lo conceptual, a un discurso que nos haga siempre ver cosas, el sonido es un dispositivo crítico a toda esa dictadura de lo visual”.

Así, su propuesta curatorial tiene que ver con un recorrido desde India hasta Australia, pasando por Colombia, España, Perú, que tiene como fin “mostrar cómo se replantea el arte sonoro dependiendo de dónde está”.

Entre los artistas de Escuchas están Manrico Montero (México), quien “realizó una obra con sonidos de la selva amazónica boliviana, la cual tiene sonidos de insectos, anfibios, es un poco hipnótica, porque juega con esa cacofonía de lo natural; a su vez, el canadiense France Jobin trabaja el microsonido, con lo minimalista y es difícil reconocer las fuentes, el dónde grabó, no hay una referencia documental, sino los impulsos emocionales de la artista para crear la obra.

Por Colombia, el artista invitado fue David Vélez, quien, concluye el curador, comparte “una obra en la que está muy presente el oxidado, el cómo en la materia se reflejan procesos de conciencia, lo que se pierde pero que conserva un valor estético enorme en el tema sonoro”.

Critique d'intrication - NO_916

Theo Darton Moore (February 2018) Stray Landings (UK)



France Jobin's latest work, *Intrication*, takes its cues from aspects of quantum theory I'm not going to pretend to understand with much coherence. In essence, the album looks at a process known as 'quantum entanglement'; when particles interact in such a way that the quantum state of each cannot be described without reference to the other. The album puts the tiniest fragments under the microscope, revealing within them kaleidoscopic expanses.

Despite the fact *Intrication* explores these scientific complexities, it could equally be replicating religious or near-death experiences. 'm' is a good example of this reverent quality; like an interlude from a cLOUDDEAD track stretched to the extreme. '03V' follows a similar mood, delicate sun-blushed washes of ambience lightly brushing past. Playing into France's concept for the album, this track forms part of a larger picture. The 'V' stands for 'vignette', and '01V' to '04V' are interspersed between the rest of the tracks, acting as a familiar motif throughout.

While these act as palette cleansing interludes, the tracks between cover more wide-ranging territory. One of the album's greatest nuances is the combination of natural and synthetic tones. Take 'graviton' for example, a glorious combination of warm, expansive dub-ambience and microcopic static pulses. Perhaps the crux of *Intrication*, 'e-', is another case in point. Delicate chimes ring across the stereo field, gentle reverberations rising and falling abruptly in the backdrop. These resonant twinkles are eventually met by undulating low-end structures, the chimes dissolving into itching twitches of static.

It's fitting *Intrication* sees its release on Material Object and Atom™'s 'No.' label. Throughout his own work Atom™ has explored similar mediations between the scientific and the psychedelic (take a listen to his mid-90s DATacide project for example). Speaking with France about her interpretation of quantum entanglement through the album, she discussed applying the same concept to the relationship between sound and our perception of it. At this point the question becomes almost a philosophical one; as we are presented with the possibility that each of our perceptions may differ, although still pertaining to the same 'real world' sound. Whatever our sensory differences might be however, there is a joyous sense of wonder and cosmic discovery to be found throughout *Intrication*; a considered tribute to the unknown.

Critiques de Singulum - LINE_075

A closer listen (acloserlisten.com)



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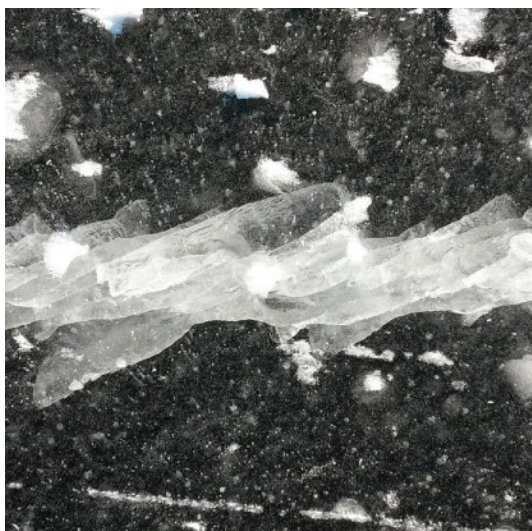
Field Recording & Soundscape

Modern Composition

Rock, Post-Rock, Folk and Jazz

France Jobin ~ Singulum

By ukstratboy / February 8, 2016 / Ambient /



Like a sluggish mummification process, the light and creamy textures of Singulum are gently wrapped around the body, embalming the slowly developing ambient music. On Singulum, Montreal sound artist France Jobin gently nudges her music forward, and it's so hushed it's hardly there at all; it's an incredibly subtle approach.

Inspired by quantum physics, Jobin uses a series of quiet field recordings that are in turn manipulated, processed and lightly looped, the latter enjoying a healthy, liberal amount of space and freedom (an open loop, if there is such a thing), her modular synthesizers rearranging and transforming the music beyond all recognition. Science, sound and music are inextricably linked, so close as to resemble sons and daughters. They are elegant, despite the stuttering glitches that occasionally pass by. Reshaping both the timbre and the tonal quality of the original recording results in an entirely new entity being created.

Shapes inside the music are gently rearranged, changing beyond recognition but never entering their final state of being. As Jobin says, 'Singulum represents an unobtainable goal, the process of decay while

conserving a continuation of information'. Slowly shifting, and almost meditative in its breathing, the music is a secret ocean of calm. As soon as the pale, soft tonal intakes are taken, the exhalation of the music is the only thing that can follow. The non-intrusive sound of a bass frequency passes through, feeling heavy and yet somehow light, stuck in its black ice, and the lighter tones suddenly disperse, vanishing without a trace.

Singulum's music is filled with a special kind of light. Translucent notes ghost around the music. And like a good friend, a lower bass accompanies the transparent ambient lines as they continue their journey. If you wanted to be technical, I guess you could call it microscopic ambient minimalism. To an extent, you need to concentrate to pick everything up; the ambient music flows easily and, on the surface at least, it holds a good deal of simplicity. But belying that simplicity is an all-consuming intelligence.

After all, this is not an easy thing to produce - far from it. It's easy to access and goes down nicely, but you can go deeper and deeper, too. In that sense, the listener can make it a challenging listen if he / she chooses to, and it's a pleasurable record no matter how you decide to approach it. Everything falls into place at just the right time, and that's not a coincidence. It may have been inspired by and rooted in science, but the slightly metallic drones are mystical, too. Like the pyramidal structures that lie inside Area 51, surrounded by nothing but a clear lake and the arid Nevada desert, they have a mask of the unknown hovering around them. Trance-like, the music progresses slowly. A soft hiss of static kisses the music as it travels along, keeping it steady. As the record draws to a close, a soft, glowing chord pulses at regular intervals. This being a LINE release, a pair of headphones is not only recommended but essential. (James Catchpole)

Release Date: February 19

Brainwashed (brainwashed.com)

Sunday, 21 February 2016 21:13 Creaig Dunton

Like her debut release, *Valence* (2012), Montreal's France Jobin's work is from the traditional school of electronic minimalism, in which the sparsest of sounds and instrumentation are utilized to create complex, nuanced sculptures of tone and texture. Inspired by quantum physics and actualized by a variety of processing and modular synthesis, this album is yet another strong entry in her growing discography.

One aspect that sets Jobin's work apart in this often-crowded field is her judicious use of dissonance. Rather than relying on distorted processing effects or abrasive synthetic tones, her work is instead more restrained and nuanced. Gliding, almost bowed-string like tones cut through dramatically on "l," as she builds upon simple loops into a richer, almost conventionally melodic sound. The lengthy opening piece "n" features a swirling, almost organ like tone that fights with pure silence during the opening. The piece transitions to a shimmering, sharper quality not unlike Robert Hampson's work as *Main* in its most stripped-down capacity before blending extreme, yet low volume frequencies in its conclusion.

That is not to say that France's work is all pure sounds and open spaces, however. Sustained low-end vibrations stretch throughout "m," which results in a piece with just the right amount of grit, but one that complements the rest of the piece well. Even with these darker rumbles and the occasional bit of what most closely resembles digital interference, her use of quiet, almost melodic passages contrast extremely well and give the piece a distinct feeling of beauty.

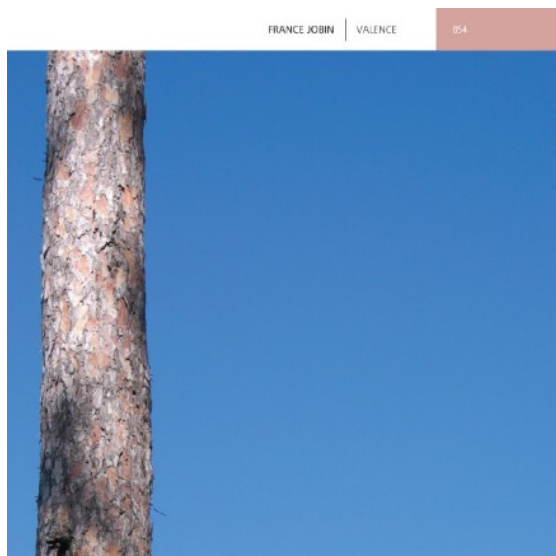
The 13 and a half minute concluding composition, "s," makes for the perfect culmination of *Singulum* and encapsulates her style as a whole. The opening passages are bleaker and less inviting, exemplified by icy sounds and a slowly pulsing, slightly menacing layer of noises. It never becomes overly powerful or commanding, but the sound has a distinctly sinister characteristic to it. However, she uses the piece's duration to evolve and develop the sound, rearranging the various layers to alleviate the tension she created beforehand. By the conclusion of the composition, the layers have been shifted to a more open, spacious arrangement that lets light shine through what previously was kept in the dark.

Singulum is one of those albums that requires focused and dedicated attention, as any sort of distraction significantly hinders the impact of the work. But through these hushed volumes and carefully treated electronic passages, France Jobin has constructed an album of quiet, yet lush arrangements. While it is difficult to exactly imagine how quantum physics can translate to sound, *Singulum* is undoubtedly a pretty close approximation.

Critique de concert à EMPAC - Akousma - EMPAC, Studio 2, 10-07-11

from "Barton McLean, Reviewer, Computer Music Journal."

Réseaux des arts médiatiques presents "Akousma," EMPAC Studio 2, 10/7/11



Since its inception in 1991, Réseaux has dedicated itself to presenting and later commissioning electronic music works from Canadian and non-Canadian composers alike. Based in Montreal and amply funded by national, provincial, city, and other funding, it has garnered a unique place in the development of all forms of electronic music in Canada and internationally. It assigns the broad title "electro music" to all forms of electronic and computer music, with prominent subheadings "electroacoustic," "concrète," and "acousmatic."

The EMPAC audience was treated to a preview of a much larger festival in Montreal to occur the following week. Titled "Akousma," this sound diffusion concert consisted of an array of 20 loudspeakers configured in bottom and top rows, with a few in the middle, all surrounding and above the audience, with fewer discrete channels (at times 8, at times 6, at other times undetermined). The overall sound quality was spectacular (as we have come to expect from EMPAC), with clarity and finesse of frequency response unparalleled.

Although the stylistic mission of Réseaux is broad-based, the work of three of the four composers on this concert was rather traditionally oriented in sonic materials I would characterize as granular-based, white noise-derived, rapidly moving sound events usually divorced from traditional tempered pitch/rhythm elements, opting instead for the juxtaposition of gesture, silence, peppered with occasional sections of low key continuity. If this sounds like a general description of your average electroacoustic concert of today, you are right. Although these three composers managed to exhibit technical skill in crafting the sound event, there was rarely anything to distinguish one piece from another in this milieu of common practice style that has so permeated the scene for the past decade.

One exception to this was a powerfully executed section of "Qui-vive" by Pierre-Yves Macé, in which a quasi-microtonal gestural melodic idea was repeated over several minutes with variations, to the accompaniment of a gradually rising tension in other stratified layers, producing a grand feeling of inexorable forward motion, prompting this reviewer to the conclusion that this common practice style still has room for growth in the hands of a masterful creator.

Speaking of masterful, France Jobin's "Valence of one" forced the audience to sit up and take notice, not because of any new wild gestural statement as we had come to expect, but rather from the sheer quietness and slow pace. The overall scheme was simplicity itself, with two main sections, the first being various derivatives of a major second chord sounding with other fleeting pitches and timbres entering and exiting unobtrusively, and the second, the same the treatment of what was basically a major triad with added sixth. This was punctuated by an occasional piano-like note pinging against the otherwise continuous montage of sound. Twenty minutes later, when this longest work of the evening quietly ended, I was startled, since I felt that I was just beginning to feel extremely comfortable and engaged in a wonderful world where time stood still. It was as if awakening from a deeply satisfying dream. How she managed to engage the audience with such simple means still escapes me, but engage she did, masterfully.

Critique de The Illusion of Infinitesimal - label Baskaru 027(FR) - 2014

Hubert Heathertoos - Felthat - UK

France Jobin, a sound artist based in Montreal, Canada has a very unique, poetic approach to sound design. A very experienced sound artists with huge background in installations, participant of numerous experimental music festivals. Her philosophy of immersion is clearly present here.



A multilayered sound of minute qualities of grainy structures and clean cut walls of sound brick by brick bring the atmosphere of musical architecture which is embellished with both subtleness and extensive harmony that has a beautiful feminine feel.

Clean cut of technologies and back up of digital artistry have a deep influence on the shape of the tracks which haunting power has a great universal meaning – it could be perceived as something of a background music, an ambience that helps to immerse yourself into it and develop a serious mood.

On the other hand there is strong emphasis on the contextual element – shapeshifting composing like in the example of her album is definitely a great asset when you consider how much you could get of this minimalistic music – a soundscape that really heals you.

Jack Chuter - ATTN Magazine (UK)

My first listen to The Illusion Of Infinitesimal happened without my knowing. I was playing an entirely different record for the umpteenth

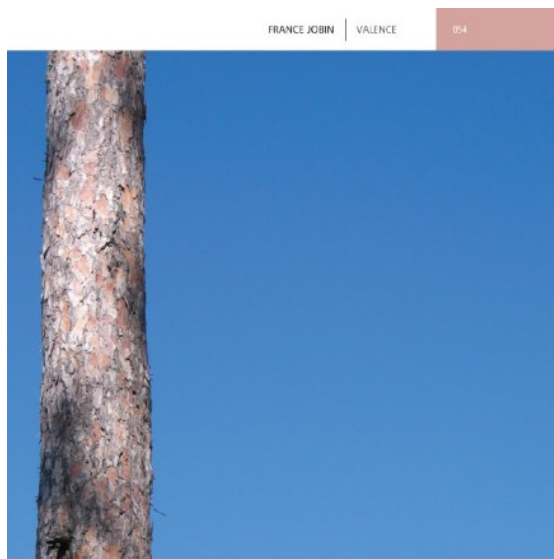
time – Barren Harvest's Subtle Cruelties, as it happens – when I began to notice elements of the landscape that didn't exist before; gigantic agitations of low frequency that felt like yawning canyons either side of the central melody (which, given the Subtle Cruelties' ties to death and fragility, actual fit quite effortlessly). In fact, France Jobin's music had started playing in a separate audio player, quiet and light enough to slip within the other record – like a mist dispersing among a forest – until louder gestures jolted my consciousness to its happening. In some ways it was a wonderful introduction. The Illusion Of Infinitesimal exists regardless of my ability to hear it, and with so much of the sound occurring on the absolute horizon of my perception, as mere glints of sunlight brushing a faraway object, I am spellbound by the possibility that much of the record exists beyond my radius of perception.

And in fact, many of these sounds seem fragile enough to fracture under the mere act of listening – electronic tones whirr like glass blown into thin, straight tubes, while other melodies curl faintly in the air as gas, cycling through patterns instigated by gravity and the wind, threatening to fade from thin translucency into absolute invisibility. Some of those high beeps sound like ultra-fine syringes slipping painlessly into my head, while flickers of real world places and objects appear as the album's percussive flaps grant it fleeting, brittle shape: a soft rustle midway through "0" reminds me of brushing a woollen jumper against a duvet during a mid-afternoon nap, while flutters of tiny snipping noises cause me to question whether ants may be cutting my hair as I sleep.

I can never be quiet enough. I shuffle momentarily in my seat and Jobin's world is shaken, once pristine and now not. The sound is so precise that I wonder if, as a human being, I am too clumsy to understand; even as I transfix on an acoustic guitar loop that captures the sound of sweat and fingerprint scuffing the strings, its repetition renders it a gesture of deliberation and the immaculate, tugging it away from its momentary associations with failure and mistake. Similarly, the drone carrying the record to its conclusion is still too pure and beautiful for organic instigation in spite of its thickness and audibility, humming like an accordion that can never be entirely compressed. My world is too loud, and I can either pursue a helpless search to find a spotless, silent space in which each particle of The Illusion Of Infinitesimal can be impeccably rendered, or I can accept that the record will tilt between another dimension and this one, fading into a silence that an earthly organism will never know.

Critiques de Valence, label LINE (EU)

(ATTN:Magazine)UK 2012 – Jack Chuter



Working exclusively with processed field recordings taken from across North America and Europe, Jobin's conscious mind dances cautiously with her source material; she is compelled by its potential significance but reluctant to unveil its mystique by sparing it too much thought. As she states herself: *"there is a likelihood of finding a certain emotion in a piece, but it is not guaranteed, nor do I know exactly when or where I will find it. The act of looking for that emotion in of itself will distort it. Although one would think experimental music grants complete freedom, when composing, I feel constrained by both my mental state and the way in which I build the piece."*

There is therefore a paradoxically heavy tension present within the practically weightless ambience. Jobin wrestles with her own curiosity, letting impulse prise the reins from the heavy steering and assertion of rational thought and letting the decision-making process flow as it will. Each of the three pieces goes through a most delicate evolution, guided gently between harmonies and into higher volumes by intricate tilts of axis. Comparisons are understandably drawn with the microscopic drone modulations of Eliane Radigue, with Jobin's music carrying a similar attentiveness to the tiniest details; gaseous sonic emissions mutate at an

imperceptibly slow speed, drawing both composer and listener into a micro-world of heightened focus.

Despite originating from the recordings of actual spaces, attributing *Valence* to a particular type of landscape is difficult. The gentle flickers of drone feels as though they're drifting around the perimeter of a space in nature – perhaps a large open field or desolate green forest – yet those occasional beeps of ultra-high frequency reside outside of an organic frequency spectrum, tugging the mental visuals toward the realms of artificial machinery and laboratory electronics. But just as Jobin avoids trying to excavate the "meaning" within her work, it's perhaps wise for the recipient to question the music with care; the ethereal, intangible beauty of *Valence* is brittle and always ready to unravel at the hands of any heavy-handed attempt to decipher its implications.

Andrew Lee – i care if you listen

A rather small, independent record store in Cambridge, MA (such places still exist), it contains one of the, well, weirdest selections I've ever seen. If you are seeking something off the beaten path, it's absolutely fantastic. The pricing is good, shipping cheap, and at the end of the day it felt great to support both some lesser-known artists as well as a bona fide record store.

One of my recent purchases from this most excellent establishment was France Jobin's CD, *Valence*. A Montreal-based artist, Jobin (b. 1958) has created solo recordings for a number of labels and has also produced installations around the world. Her work is mostly electroacoustic in nature, exploring sounds at an unhurried pace. If this CD is any indication of her work as a whole, I would be quite anxious to hear some of her installations.

The title for the CD, *Valence*, is inspired by the valence bond and molecular orbital theories of atomic particles. If you harken back to high school chemistry, you may recall that the electrons around the nucleus of an atom do not follow planet-like orbits (despite what the logo from The Big Bang Theory might imply), but rather exist in particular regions around the nucleus. The tracks are thus appropriately titled S orbital, P orbital, and D orbital.

The CD opens with sounds that lie on the edges of human hearing, demanding a high-quality listening environment to enjoy the full effect. As the 27-minute track progresses, a swath of warm, lush tones, which might be more commonly found as backdrops to a tranquil video game, emerge. S orbital is anything but passive music, however, as the interaction of this warmth with other sounds at extreme frequencies and occasional, less-musical sounds, creates a complex listening space worth exploring. I only wish I could experience this in a concert hall with as many surround channels as possible.

P orbital takes a noticeably different path from S, as it opens with a single note struck repeatedly, and slowly, on a piano. The sounds, while still primarily warm and consonant, are also more aggressive both in their sweeping volume and slight metallic tinge. In this track, Jobin really demonstrates her remarkable sense of pacing and development. Approximately seven minutes in to this 22-minute track, the opening figures are reduced to a single tone while lower frequencies take the piece in a decidedly more sinister direction. Later, a major chord slowly and unexpectedly emerges, and, to provide stunning closure, the piano note returns at the very end. It can be difficult to maintain interest over time with relatively few sounds, but with these opening two tracks Jobin demonstrates both a capacity for sustained intrigue and remarkable adeptness at transitioning to new ideas.

The final track, D orbital, seems to combine aspects of both S and P. The warmth of the opening track and some of its high-pitched tones return, and the slowly emerging harmonies seem connected to the second. As I hear it, these three tracks are intimately connected, but at the same time I would be quite hesitant to impose some sort of three-movement form on the disc. D orbital may be a continuation of similar ideas, but it is not a summary.

In the end, I think this is a magnificent CD, worthy of your time, attention, and purchasing power. As a caveat, though, I think a 30- or even 90-second preview of this album will not do it justice (especially in an inferior listening situation). At a glance, one might write this music off as ambient fluff, but deeper listening reveals a subtle complexity that is immensely satisfying.

Critique de Surface Tension, label Murmur Records (JP)

(Giuseppe Angelucci, *Spiritual Archives*) FR 2012

Canadian artist, celebrated sound sculptor, works released (under the moniker "i8u") on leading labels of the genre such as and/ OAR, ATAK, Contour Editions, Dragon's Eye Recordings, Non Visual Objects, Room40 and many others. And as if that weren't enough, France Jobin also excels in the audio-visual field: performances and video installations at noteworthy festivals (Mutek, Victoriaville, Send + Receive, Club Transmediale, Immersound etc.) and important art venues (Hammer Museum of Los Angeles, San Francisco Art Institute Lecture Hall, Musée national des beaux-arts du Québec etc.).



Her recent audio release, "Surface Tension" on Murmur Records, must necessarily be included among the best albums of the past year.

The latest one, published first under her real name and out in February on L-ne, is titled "Valence": sounds with references to the world of chemistry and perceptible departure from those compositional schemes that we got used to. A gleaming gem, substance radiating sweetness and light, three long pieces that maintain an inimitable identity, purity, ravishing musicality.

Rigorous aesthetic sensibility, superb skills in sound processing, minimalist imprint as common denominator of most of her work, marked by an amazing simplicity/complexity, rich in subtle, barely audible elements: all that offers an immersive listening experience, all that makes France Jobin a unique figure in this area of exploration.

Entrevues:

France Jobin interview by Tobias Fischer for Tokafi (Berlin, DE)

France Jobin is not trying to understand the world - but her own place, in it.

France Jobin is a sound artist's favourite sound artist. Minute attention to detail, a penchant for precision and an ear for beauty in unusual places have translated into a discography that may not be overly prolific, but continues to impress the true sonic connoisseurs. It is also the result of an anything but typical biography, which saw her rebelling against her classical education by performing keyboard in a blues band for many years, before discovering her affinity for the electronic medium. Despite emerging as one of the leading artists of the microsound scene of the early millennium, Jobin's style always remained deeply personal, infused with a sense of fragility and sensitivity that resulted from an intimate relationship with her sounds and where they might lead her. After more than a decade of operating under the i8u moniker, Jobin switched to using her civilian name on the occasion of her 2012 work Valence on Richard Chartier's LINE imprint, a decision she would stay true to for her latest full-length The Illusion of Infinitesimal. In many respects, the album marks an acme within her oeuvre, although, as she stresses, it is merely the logical result of continuing her proven style and philosophy: "I felt it important to maintain and respect in the tradition that Richard Chartier established for his label. One of consistency and uncompromising attitude towards minimalism. With The Illusion of Infinitesimal, I attempted to push further this notion of peeling away superfluous layers so that only the true essence of each sound remains."

You once asked yourself: "Why do I love to hear classical music but loathe playing it?" I'd be curious about your answer to that question.

Perhaps, I have today come closer to an answer. I still love classical music but I think it was not the right medium through which I could communicate properly. I found that many of the emotions I felt were not being conveyed clearly through playing the piano and interpreting someone else's works. My aim was to communicate what I felt.

You have gradually moved from your background as a classically trained pianist towards different interfaces. How content are you with these interfaces compared to the keyboard?

Moving to interfaces and electronic music as a whole really freed me. Electronic music for me flows effortlessly and is close to what I am trying to convey. I also love sound, I love the variety of sounds that exists. When I was playing keyboards or piano, I was under a traditional music sphere of time signature, keys, notes, chords, etc. It is possible to get away from those with keyboards and sound programming, but personally, I always felt restrained. I needed to unlearn all that I had learned to enable me to make experimental music. When one plays keyboards, one is playing one bar while reading the next. This implies that you know what to expect. I felt this was a hindrance for experimental music. I had to rid myself of the years of training except for one thing, the actual act of listening. Everything else had to go. I can now say that I have started incorporating elements of my old training back in my work, I have been including piano and "musical elements", as "sounds".

For a few years, you would be active as a performer in a blues band. What were some of the experiences that would lead you towards the discovery of 'the room' as part of the sonic experience?

Playing blues and touring was a great "school of sound" for me. While touring, one is often subjected to less than perfect conditions in regards to the venue, sound system etc. Jazz festivals present a different dynamic, outdoor stages, where the sound is often lost. One learns very quickly that the most important person to a musician, is the sound man and that including him equally in the process is intrinsic to the performance. Among the things I witnessed for instance, was that the good blues players would always talk about the "feel". No matter how technical a musician, if he did not have that "feel", the subtleties of the idiom were not assimilated in the playing. Less notes, more feel was always the aim. I realized this was my initial exposure to a minimalist approach.

Another expression often used was "being in the pocket" or "staying in the pocket". This one was aimed at the rhythm section - drums and bass - and the important relationship between the two. If they were in sync, anything was possible, if they were not, the whole structure fell apart.

These concepts shaped my listening experience. I listened to each instrument individually, and to all of them, as one. During that time, we would have to adjust to each room we played, the guitarist with his amp and effects, me on keyboards and again, the band as a whole. If one room had too much treble, we would have to compensate, if the stage was set in front of a huge window, we knew that meant trouble as the sound had no solid wall to bounce from.

I cannot tell you how many times we walked into a room and had to adjust on the fly because of so many different elements such as what the walls or floors were made of, how high was the ceiling and so on. It became such a regular occurrence that eventually, I found myself walking into a room and within seconds, know exactly what the room would sound like. When having to do our own sound – which was often the case – I was the one designated to do so. As I gained experience, it became obvious to me that the room played an integral part of the performance.

Once I switched to experimental music, I was able to take this experience further, using the room to my advantage. I feel I can really push this notion to its fullest with the use of frequencies that “bring out” the acoustic qualities of a room and exploit them.

You took a break from music after giving birth to your two sons. What were you listening to in these ten years? Did you end your compositional activities completely or are there still some productions from this period?

I listened to all kinds of music as I always do, jazz, electronic, classical, reggae and so on. Among others, this included Miles Davis, John Coltrane, Thomas Köner, Richard Chartier, Asmus Tietchens, Pan Sonic, Mika Vainio, Bach, Mozart, Gustav Mahler, King Crimson and many more ... Miles Davis's Kind of Blue was and still is a regular on my playlist.

My sons were born very close to each other, which resulted in a period of chronic lack of sleep. During those early years, I proceeded to transform my studio, learn analog gear and hardware as well as get acquainted with computer generated methods. I spent a lot of time learning computer related methods while “unlearning” my previous musical training. There are no productions from this period but rather, all this work culminated in the release of my first self titled i8u CD. Strangely though, it would take me until 2003 to take the plunge and perform strictly with a laptop.

Especially with your most recent releases, I am noticing your use of terminology from the realm of physics for track titles and to describe the music.

As my children became older and more independent, I had more time to pursue interests. Science, physics, quantum physics were natural choices as I strived to move towards a more streamlined approach to life. Quantum physics describes the nature of the universe as being much different than what we see. This is exciting to me because every field recording I make, I listen to in this way, which is also how I view life. This pursuit of knowledge in science translated to a similar path in my music and naturally influenced my approach to sound and composition. My sound processing slowly became about the peeling away of each superfluous layer, until I reached the essence of each sound, from that, it effortlessly moved to each movement within a piece and composition as a whole.

I am not so much trying to understand the world as I am trying to understand myself, in it.

If I understood correctly, you also began programming your own software tools at one point.

My stint in programming was brief and only lasted one and a half years. I took workshops for MAX/msp and managed to create one instrument that I use when I improvise with other musicians. Although I found the experience freeing and very creative, the amount of time needed for me to become proficient in programming was also time taken away from making music. I was happier programming sounds and composing.

One of the things that would become more and more apparent in your music was your move towards quiet dynamics. What happens when sound approaches the threshold of perception, do you feel?

Everything happens. It changes one's perception, it forces one to listen more intently and by that very act, makes the listener actively involved with the work. It opens up the floodgates to the myriad of possibilities. Amplitude can change the nature of a sound completely. Low amplitude to me is a great tool, it creates magic as you listen over and over. It never is quite what you heard at first.

The dominant underlying intent throughout my work, be it albums, concerts or installations, is to make people stop, remove all distractions, and listen, simply listen.

Pierre-Alexandre Tremblay once asserted that “writing for electronics requires the same knowledge as writing for orchestra”. Is that something you can relate to?

Absolutely, in electronics, you are composing with sounds instead of instruments.

Why then, as you recently wrote in the press release to your new album, is it an ideal to detach yourself from the sounds?

Sounds to me, are like children, one cares for them, nurtures them and eventually, they detach, and only in that very delicate act of detachment, can their true essence be revealed.

What are some of the criteria that make you feel satisfied with a sound or piece?

I approach each piece with a sound that pleases me at that particular moment. The attention to details comes in the sound processing and ensuring that these sounds delicately compliment each other. Albums are great because they give me the luxury to "obsess" on a 3 second fade for a week or as long as it takes until I am satisfied. I recently had a discussion about this with Christopher Bissonnette and we both agreed that "deleting the dots" is a painstaking but satisfying exercise! I feel a sound or a piece is finished when I have managed to transpose what I hear in my head as accurately as I possibly can.

When you're immersed in sound all day, digging deep into the details, doesn't it become less fascinating - because you understand the way certain things work?

Au contraire, being immersed in sound all day has become exponentially more fascinating. Unlike some, who have been conditioned to tune out background noise, I get caught in endless loops of analyzing how it makes me feel, and how I can manipulate these sounds if I could capture them. Mystery will always remain a part of the process as I try to understand what is reality. As I try to interpret and recreate this reality, it is clear to me that sound is the foundation of my own.

How do you see the balance between the emotional and the intellectual in your compositions?

I think this may come from my own attempts to find the same balance in my life. The emotional and intellectual balance is an inclusive one for me, I don't see how one can exist without the other, within us. Sounds can evoke both emotions as well as intellectual appreciation. I believe that by presenting sounds that are physical puts the listener in a state of receptivity, when that state of mind is achieved, it becomes easier to introduce the more intellectual sounds, which may not be so pleasing at first. It's a matter of context, and how things are presented.

What is your concept of beauty?

For me, it's one where artists or musicians are able to communicate their unique identity. If they have found that identity and refined it, it will be clearly communicated through their work.

France Jobin - interview by Jack Chuter [ATTN:MAGAZINE](#) (UK)

Tell me about your philosophy/event series, immersound. It's fantastic to see that sound is being presented in an environment where every aspect of the experience is taken into consideration (lighting, sound reproduction, physical comfort etc). How and why did the series begin? How is the space itself optimised for the listener experience?

The series began following a lengthy reflection on the listening process of audio art within the framework of public presentations. Experiences I encountered, both as a sound artist and member of the public during various audio art performances, led me to realize that a proper context of presentation for minimal sound art was clearly needed. I set out to create an event in which I would like to perform in, one dedicated to the listening environment by focusing on the physical comfort of the audience through a specifically designed space. My premise for immersound-immersion was simple: if people are physically uncomfortable, they are not in a state "to receive" challenging, minimal sound art; if they are comfortable, they will be more receptive.

I consulted with Stéphane Claude, Head of Research of the media lab's audio sector at the artist centre Oboro, where immersound-immersion has been held annually since 2011. I shared my thoughts about having the audience lying down and we decided to use a 6.1 surround sound system and 26 zafutons (Japanese style cushions) specifically made for the event, in order to transform the space into an intimate listening room.

The zafutons are placed on the floor inside a perimeter defined by the speakers which are set up around the room low to the floor, using special stands that enable their positioning at an angle toward ear level. A "shower" of small speakers hangs from the ceiling in order to create a continuous multidirectional movement in constant flux. Only the speakers are lit by low intensity blue ceiling lighting, dimmed at the beginning of the performance.

I find it very important to set the right mood for the evening. I have people waiting outside of the concert space when they arrive, as a playlist created for the event unfolds in the background. The atmosphere is quite relaxed and gives people a chance to wind down from their day as well as creates anticipation for the event.

When all is ready, I bring 2 - 3 people at the time through this dimly blue lit anti chamber where, for a moment, they are literally in between 2 worlds, this enables me to draw them in so that, at the moment they enter the space, their mood is already set.

immersound_architecture

Such an emphasis on listening environment brings me back to thoughts on your most recent record, *The Illusion Of Infinitesimal*. The nature of your sounds - delicate, low in volume - evoke an awareness of my own listening space and the noise within it. Is there any particular reason behind your preference for quieter constructions?

The decision to move towards quieter dynamics and constructions happened gradually as I began questioning myself musically and I felt no longer challenged. One moment in particular stands out, while listening to Miles Davis' *Kind of Blue*, it occurred to me that I may have been looking at this all wrong. I thought of a staff and notes and wondered: "what if it's not the notes that create music, but the spaces between the notes, the rests and silences?" I applied this concept to my approach in programming sounds, it subsequently led me to minimal sound art, which, in turn, led to a new-found interest in science, quantum physics, the elegant universe, and the tiny world of particle science.

I discovered that presenting quieter works engages the listener in a different manner regarding their listening habits. Quieter dynamics does confront one to one's act of listening, perhaps there is a need to re-educate ourselves. We often listen now while being busy doing many different things. I am hoping to make people stop and listen, simply listen.

Do you have a personal favourite space in which to listen to *The Illusion Of Infinitesimal* (that is, if you listen back to your own work at all)? For me, the record struck its most potent connection when I listened on headphones in one of empty meeting rooms at work, long after everyone else had gone home.

I am more inclined to listen to the work I am currently involved in rather than past works. However, I did spend a lot of time listening to *The Illusion Of Infinitesimal* during the mastering phase. These were very "concentrated listening" sessions taking place in my studio.

Is there a particular set of circumstances (time, location, disposition) that you find optimum for composing your music?

Part of the liner notes I wrote for *Valence* on LINE convey my state of mind best: "my compositions start with a feeling or emotional state. There is a likelihood of finding a certain emotion in a piece, but it is not guaranteed, nor do I know exactly when or where I will find it. The act of looking for that emotion in of itself will distort it." This still holds true today.

My studio is my place of choice for programming sounds and composing. All that is important to me relating to music and art is in this room. I have my equipment, gear, monitors, my father's old 35mm camera, projector and editing table. The walls are painted neutral grey in order to minimize distractions. Only one print on the wall facing me, *Mono.Poly.Chr Print* by Richard Chartier, based on his designs for the 2 double cd releases on LINE by Bernhard Günter. This print is a solid grounding force.

You were recently involved in *Quark: How Does The Invisible Sound?*, which came out last month. Can you tell me about your own contribution? How did you find the experience of using the Cconfin software?

Quark's approach was defined by its creators, Fabio Perletta (farmacia901) and Ennio Mazzon, Cconfin (custom software).

The project is based on the intent of exploring the possible inter-relationship between sound and the invisible, strictly related to science and physics.

I was thrilled to participate in this project, it enabled me to delve deeper into areas of science I have been interested in. Cconfin, the software, is inspired by elementary particles interactions and a physical phenomenon known as Colour Confinement, the software defined the guidelines for programming sounds. I managed to explore melodic textures to create a work that holds a visibility that is not quite discernible.

You refer to your pieces as “sound sculpture” in your website biography. I’ve spoken to a number of other artists who perceive their work as “sculptural”, although the interpretation of the term has been different on each occasion. How is your approach to your work informed by your perception of it as “sculpture”?

If I may start with a small parallel, an architect creates works that occupies a space, I would say I create sculptures that fit in the flow of time and perception. The environment architecturally shapes the pieces and how they will be heard. In installation and concert works for instance, I may position speakers in specific ways to respond to the architecture therefore creating a sound sculpture without it being an object. It is about presenting a work that is much different that what one hears, dependent on one’s placement.

You also put together a wonderful sonic self-portrait for our livingvoid compilation. Can you tell me about your own interpretation of the term “self-portrait”, particularly in a sonic context?

For me, the term self-portrait elicits feelings of awkwardness and artistic nudity. In finding that nudity, as painful as it may be, I began by peeling away superfluous layers of sounds in order to uncover their true essence. The time limit imposed by the project led me to apply this notion of “removal” to both sound and time simultaneously.

What’s next for you?

Following The Illusion of Infinitesimal on Baskaru, the vinyl album *sans repères* is being released in Japan on the new popmuzik label in the spring- early summer. In late May, I will present a concert at Manif d’Arts, part of *Guérilla du bruit* series in Quebec city, and the world premiere concert version of *sans repères* at EM15 (ELEKTRA MUTEK 15) in Montreal.

In June, I am presenting *immerson 6*, and after, I will be off to Italy for 2 concerts and residencies being held respectively by Portobeseno festival in Trentino, and *Limnaria 2014* (Interferenze festival) in the Fortore region. I will return to Italy in August to play at Fluss Festival. Another tour in Japan as well is in the works later in 2014 or early 2015.

Finally, a new collaborative audio/visual project entitled “Mirror Neurons”:

Sound : France Jobin and Fabio Perletta,
video by xx+xy visuals.

You can view a short promo here : <http://vimeo.com/95506484>

Critique de l’installation Entre-Deux - Review of the installation Entre-Deux

Washington Post - Lire - Voir **THE STORY BEHIND THE WORK**

OnExhibit

ON GOINGOUTGUIDE.COM/MUSEUMS
See more images from the exhibition
"Data/Fields."

Artisphere show delivers an eyeful and an earful

BY MICHAEL O'SULLIVAN

When I showed up at Artisphere to check out "Data/Fields," a five-artist showcase of new-media art, I encountered a tour for staffers who might need to know what to do should one of the high-tech pieces in the show burn out, blow up or otherwise need to be rebooted. It's an occupational hazard for today's plugged-in artist, whose work occasionally requires adjustments more complicated than straightening a painting on the wall.

Fortunately, everything in the show was humming and clicking as designed.

"Data/Fields" is a sharply installed and smartly edited mini-survey of cutting-edge contemporary art, selected and curated by Richard Chartier, a Washington-based sound artist whose work was featured in the 2002 Whitney Biennial. Incorporating sound, light, drawing and, to some degree, a sculptural component — as well as various combinations of those things — the show isn't just something you look at or listen to, but rather a little of both. As one of the wall labels puts it, you're not just a viewer here, but a perceptive.

The show demands — and rewards — close attention.

In the center of the darkened gallery is the show's strongest piece, a computer-generated "painting" of sorts called "Tone Pattern Transactuality." The Rothko-like video projection, by British artist Mark Fell, is constantly changing colors, sometimes subtly, sometimes abruptly, like some Brookstone gizmo that tracks the stock market by

changing from, say, pink to blue. It's accompanied by an audio track you listen to with headphones. The sound ranges from a quiet hum to what seems like a phaser on overload. It's intense and, at times, scary. You don't take it in; it takes *you* in.

Less frightening, yet more interactive, is Caleb Coppock's "Graphite Sequencer." The Nebraska-based artist has customized an old turntable to "play" his own abstract pencil drawings, 48 of which hang on the wall. Take one down and place it on the turntable; the size and shape of vinyl LPs, they've all got holes in the middle.

Graphite, you see, conducts electricity. So as you watch the drawings spin, electrical contacts on the tone arm — which replaces the traditional needle — create a music of staticky clicks, like Morse code. It's cool, though it lacks the emotionally enveloping quality of Fell's work.

Around the corner you'll find Japanese artist Ryoji Ikeda's mesmerizing "Data.scan," consisting of a computer monitor set into a console about the size of a Pac Man machine and accompanied by an electronic score that seems to emanate from everywhere — and nowhere. The speakers are very well hidden.

On the screen, the images alternate, rapidly, between data based on star-mapping — you'll spot the name Alpha Persei, and others, if you look hard enough — and television static. But look more closely. That static is actually a screen full of apparently meaningless numbers. Ikeda pulls off an effective, and surprisingly compelling, tension between the cosmic and the everyday. Whose

head isn't filled with phone numbers, passwords and other ID codes these days?

Ikeda's score is so pervasive — it's the one bit of sound art in the show that you don't need headphones for — that it spills over into Andy Graydon's nearby sculptural installation, "Untitled [band pass Arlington]." That Berlin-based artist's work is just a pile of rubble on the floor. But periodically, a bright, thin band of light, cast by a motorized projector mounted on the ceiling, sweeps over its rugged surface, illuminating its peaks and valleys slowly, like a scanner. Along with Ikeda's borrowed soundtrack of spaced-out beeps, the work invites extended looking — and listening — for previously hidden details.

Taken together, the works in "Data/Fields" sharpen your senses, even as they blur the boundary between sight and sound.

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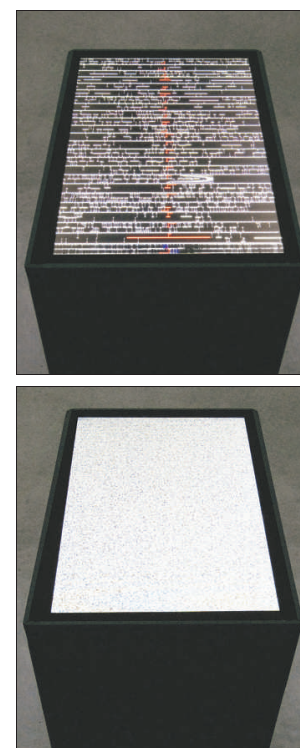
DATA/FIELDS

Through Nov. 27 at Artisphere, 1101 Wilson Blvd., Arlington (Metro: Rosslyn). 703-875-1100.
www.artisphere.com.

Hours: Open Monday-Saturday 11 a.m. to 9 p.m.; Sundays 11 a.m. to 6 p.m.

Admission: Free.

Public program: On Oct. 19 at 8 p.m., exhibiting artist Mark Fell and exhibition curator Richard Chartier will perform selections from their recent sound-art releases in Artisphere's Dome Theatre. \$15. On Saturday and Sunday, Artisphere will celebrate its one-year anniversary with an open house, performances and other events. For more information, see Page 22.



PHOTOS BY SCOTT MASSEY/SURREY ART GALLERY

Caleb Coppock's "Graphite Sequencer," left, creates music by putting pencil drawings on a turntable. Ryoji Ikeda's "Data.scan," above, combines sound with a monitor showing star-mapping data and television static.

THE STORY BEHIND THE WORK

You can't see France Jobin's contribution to "Data/Fields."

"Entre-Deux" ("Between Two" in French) is a sound installation, created specifically for Artisphere's outdoor terrace and pumped through three sets of stereo speakers mounted along the wall. A fractured sonic collage created from recordings made by the Montreal-based sound artist at Artisphere and elsewhere, the piece includes the noise of airplanes flying to and from nearby Reagan National Airport as well as the gurgle of rainwater running into the terrace level's drains. (Jobin was there with her recorder on a rainy day.)

The recorded sounds mix with the real ones, tricking the ear in a delightful way. The best time to visit, according to gallery director Cynthia Connolly, is at dusk, when street noise quiets down and you can look across Wilson Boulevard to see computer monitors twinkling in the windows of office buildings just across the street.

Come to think of it, maybe "Entre-Deux" does have a visual component after all.

— Michael O'Sullivan



CALEB COPPOCK

Glossaire - Informations supplémentaires pour le comité d'évaluation

Minimalisme

Esthétique que je poursuis depuis plusieurs années en tant qu'artiste et commissaire. Le minimalisme est représenté dans mon approche et processus par l'épuration des sons lorsque je les programme jusqu'à l'obtention de leur essence pure, pour ensuite poursuivre et appliquer ce même mouvement lors de la composition.

Le modulaire

Un synthétiseur modulaire est un synthétiseur composé d'un ensemble de modules indépendants (VCO, VCF, VCA, générateurs d'enveloppe, etc.). Ces modules peuvent être connectés entre eux de manière entièrement libre. L'approche physique avec connexions par câbles (banane) offre flexibilité et le son traditionnel analogique des systèmes modulaires. Ce type de synthétiseur est donc apprécié pour le grand nombre de possibilités qu'il offre dans le design sonore, et pour la possibilité de personnaliser le choix des modules présents. Les synthétiseurs de Buchla et Serge ne disposent pas de clavier de piano mais de boutons.

La naissance des sons synthétiques remonte au début du 20^e siècle, lorsque les fabricants, les luthiers se rendirent compte que l'électricité pouvait être un outil de création extraordinaire. Les premières tentatives pour élargir la palette des instruments acoustiques commencent avec le Thérémine (1919), les Ondes Martenot (1928) et le Trautonium (1930).

Ces premières machines musicales témoignent d'un attrait grandissant pour l'expérimentation sonore. Par la suite, la maîtrise de certaines techniques comme l'oscillation électrique et la restitution des sons par l'intermédiaire de haut-parleurs sont décisives et permettent l'éclosion des procédés électriques puis électroniques que nous utilisons encore aujourd'hui. Cette maîtrise sonore s'appelle "l'analogique", que nous pouvons définir comme le résultat d'une oscillation électrique analogue à l'onde sonore générée.²³

Référence : <http://www.pianoweb.fr/histoire-du-synthetiseur.php>

Outil de spatialisation

Programme informatique créé pour mes besoins de spatialisation du modulaire.

Spatialisation

Grâce à ma pratique, j'ai été appelée à présenter des concerts qui impliquent une spatialisation* avec plusieurs enceintes. Il est important ici de noter que je n'ai aucun intérêt pour la musique acousmatique; mon approche est plutôt au niveau architectural et *in situ* afin de placer chaque son au bon endroit, dans la bonne enceinte pour un meilleur jeu sonore adapté à chaque espace. (Voir prix Opus - Concert de l'année - 2011).

* Les Modulaires sont mono à la base. Afin de spatialiser de nombreuses sources sonores différentes, il faut ajouter un autre module et créer d'autres configurations pour produire une chaîne reliée une console, ce qui peut rapidement devenir très coûteux.