

SENSITIVEXPLOSION

MUSICAL AND CULINARY PERFORMANCE

Delphine Huguet
Food Design

Vivien Trelcat
Composition, Music

Pascaline Aumond
Video, photography

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CENTRE NATIONAL DE CRÉATION MUSICALE

The performance is divided into three acts during which dishes are prepared using sound waves.

Each act is followed by a tasting.

Culinary creation and sound creation are intimately linked: it is the sound waves that mix, coat and sprinkle the food preparations, they are the ones that manage the plate setting.

The music gradually fills the space and passes through our bodies; powders, liquids and seeds form clouds and constellations; the images - live and pre-recorded - confuse our brains.

Between palpable and impalpable, imaginary and lived, true and false, *Sensitivexplosion* plays with all our senses!

Sensitivexplosion is a gastronomic and musical performance, where sonic, culinary and audiovisual creation collide, a meeting of electronic and living elements, of sounds and flavour, multidisciplinary design that fires up all our senses !

Tasting the sound, listening to the taste...

Culinary and sonic design share the same fundamental concern with questioning our habitual perception and usage, of combining the senses allowing them to explore a new notions what is real. From the collision of two artistic fields a new object is born which goes beyond the simple blanketing of sound merely setting the scene for culinary creation.

Interaction and merging of the senses are the key words of this creative triptich: interaction between taste, sonic and visual perception, interaction between the real we experience and the triggers of our imagination.

In this project which has brought together Delphine Huguet, Vivien Trelcat and Pascaline Aumond, the vectors of

interaction are diverse but always concern what is immaterial and cannot be grasped: liquid, powder, the lightest of ingredients, waves, mists and particles in suspension. These elements which, from a scenographic point of view, may seem resolutely trivial - even laughably so - become the key to the proposed performance, an integral part of the preparations as well as sonic ingredients.

They claim centre stage through taste, but also through aesthetics and sound. Thanks to the sound waves emitted via loudspeakers, the ingredients take shape, are transformed and are integrated to the preparations in a live setting, thus materializing narration into meals.





The production of sound is not reduced to a mere kitchen utensil or an artifice of scenography. Beyond the choreography of the food itself, a genuine piece of music unfolds within a fully rounded performance.

The sound that controls the foodstuff must therefore be aesthetic, sound worked upon for its own sake. Following the same

principle of culinary design which plays on the reappropriation of textures and olfactory perception, on perpetual movement back and forth between reality and more deceptive elements, this music also plays havoc with our bearings: sonic synthesis reproduces what is real, reality reproduces what has been synthesized.

From sound to music, from music to recipes, from recipes to images, from images to taste.

Sound has therefore been fashioned using the impulse necessary to set the powdered textures in motion; it translates the frequencies this creates into synthesized sound and then, using a game of mirrors, interests itself with natural sonic objects to recreate the same stimuli and the same effects. Video and images feed the imagination.

They shape our taste as they pass through our minds, our eyes make us salivate and anticipate taste before discovering in real life. This process results in real dishes, which can be sampled. They are born from the combination of sound,

ingredients and images. The materials are chosen according to the choreography, recipes are created by navigating back and forth between techniques of sound creation and those employed more traditionally in the kitchen.

For the **first course**, granular synthesis finds an echo in the egg and maize as well as their different methods of transformation.

The **main course**, more fantastical, conjures up a world made of rocks and fire. For **desert**, the techniques of creation are turned upside down and the sound seeks inspiration in cooking 'mistakes': materials spill over, coalesce and stain

On the menu

Whisked egg whites, egg yolk coulis with chicken broth, fig powder, dried maize and popcorn.

Scallops, Yuzu powder, pimento biscuits, fresh and dried peas, ginger emulsion.

Red fruit pancake, raspberry powder, blueberries, cardamom flavoured coffee syrup and red wine jelly.



**DELPHINE
HUGUET**
Culinary
designer



Delphine Huguet was born in France on December 6, 1980. She works and lives in Canada. Her chosen medium, food, allows her to launch into a sensory conversation with her audience using all five senses. In her installations, food-stuffs become an artistic medium bringing colour, texture, elevation and images, which combined with taste and smell, transform this material into objects and lay down a specific narrative. Her installations question our gaze, surprise our taste buds, shake up all our senses and therefore aim to unsettle the visitor. The ingredients speak, tell stories of a daily life transformed, sometimes in a surrealist manner and uncover everyday scenes from new vantage points - scenes all spectators can recognize. Taste is connected to feelings: languid reminiscence, insecurity, astonishment, disgust or pleasure. Recognized at an international level, she has worked with prestigious museums such as the Georges Pompidou national art and cultural centre in Paris, il Museo d'Arte Moderna e Contemporanea di Trento e Rovereto in Italy as well as the McCord Museum and the Fine Arts Museum in Montreal. She has won many awards and taken part in many residencies: winner of the Core77 Design Awards in New-York for *Sensitivexplosion*, a performance produced by Césaré, National Centre for Musical Creation in Reims, creative residency at the Society of Arts Technology, winner of the Institut français "Hors les murs" program and of the Paris Jeune Aventure scheme for her edible origami project in Japan. Delphine Huguet experiences culinary design like a form of sensory escape, sometimes shocking but often delicious. She tries to remove us from our daily, vital relationship to food to lead us into another world where taste, along with our sense of sight, ushers in a new sensory way of experiencing the world..

delphinehuguet.com



**PASCALINE
AUMOND**
Photographer
and video artist

After initial training in the world of images at LISA (School of image, sound and communication, Angoulême) and at the Iris Photography Centre, she began to study Anthropology at Paris West University specializing in an ethno-archeological approach to prehistoric ceramics. Fascinated by these ancient artefacts as much as by current immaterial culture, she is searching for spaces out of time, often empty and nebulous, for minority communities, for those on the edge. She pictures them in their element, without ever violating identity but instead attempting to analyze her subject's codes or immersing them in melancholic intemporality.

We find these same stripped down environments, rigorous framing and overlapping detail in her video work. Director and cutting editor, she has collaborated on projects connecting Art & Anthropology, such as the *Vaudou* exhibition at the Fondation Cartier, or *Morceaux Exquis : il y a un corps entre nous* (Exquisite pieces, there is a body between us) at the EDF Electra Space, in collaboration with the National Museum of European and Mediterranean Civilisations (MuCEM, Marseille) and the CNRS (National Centre for Scientific Research).

She has also taken part in collective projects involving artistic creation such as directing a film for the OMA Overseas Contemporary Art exhibition created at the Senate Orangerie Gallery as part of l'année des Outre Mers (the Year of French overseas territories), and also group show *Il tempo Del Postino*, "the first opera in the world created by artists".

pascalineaumond.com



**VIVIEN
TRELCHAT**
Composer and
sound designer

In a direct relationship with the musical machines of the 80s and 90s as well as with guitars, Vivien spent his childhood empirically exploring electric and electronic sound. He studied music and electroacoustic composition at the Musicology department of Reims University alongside Jean-Luc Hervé and Jean-Marc Chouvel, then at the Césaré creative workshop with Christian Sebille before completing his training at IRCAM

In his electroacoustic compositions, Vivien gives enough room to the accidental, the artefacts and coincidence, keeping a direct connection to the movements of the body. Rumbles, reflections and games of transparency combine to form a sonic tableau in pieces inspired by repetitive, improvised or Extra-European music.

Director of musical computing at Césaré from 2003 to 2010, he has worked alongside many artists and composers including Christian Sebille, Jean-Christophe Feldhandler, Patrick Marcland, Jean-Luc Hervé, Arnaud Petit, Patricia Dallio, Patrick Defossez, Floy Krouchi...

In 2012, he worked alongside culinary designer Delphine Huguet for the first time, exploring the links between sound and gastronomy through a performance-show entitled *Sensitivexplosion*.

Since 2014, he has been working with Floy Krouchi as a digital lutherie creator for the live duo version of Bass Holograms.

He regularly composes choreographed pieces for Agnès Pancrassin's 1^{er} Mars dance company.

In 2015, he meets Pierre Badaroux and joins the Miczzaj company in which he plays the main role of electroacoustician.

He also developed with Olivia Kryger, Odja Llorca, Bruno Angelini and de Didier Petit a lutherie mixing soundfliers, analog synthesis, guitars, sound bodies, and electronic treatments. Involved into mediation with the audience and transmission, he leads workshops of artistic practice notably with Miczzaj and Sonopopée, a collective from Reims-FR, that he has directed since 2016.

He also regularly gives workshops on sound design and electroacoustic creation at the ESAD - Highschool of Art and Design in Reims-FR.

[Vivien Trelcat - soundcloud](#)

Technical informations.

Price for 1 performance : 6.000 €.

This price is to be adjusted according to the context and the number of spectators.

To be provided by the organizer, in addition to the price of the performance :

- accommodation, catering and transport of the team and equipment
- ingredients for the tasting pieces (3 pieces / person)

Duration : 75 minutes

Show divided into 3 acts :

- act 1: 15 min. performance // then 10 min. tasting by the audience
- act 2: 15 min. performance // then 10 min. tasting by the audience
- act 3: 15 min. performance // then 10 min. tasting by the audience

Touring team: 3 artists, 3 technicians, 1 chef, 1 production manager

To be provided by the organizer:

- 1 sound/video manager, 1 stage manager and a reception lighting manager
- For room service: 8 servers (student profile in hotel business).
- For assistance with culinary preparations for the public: 1 clerk on D-1 and D-day (8h / day).

Schedule :

Arrival of the team: D-2 at the end of the day

Assembly: D-1: 2 services

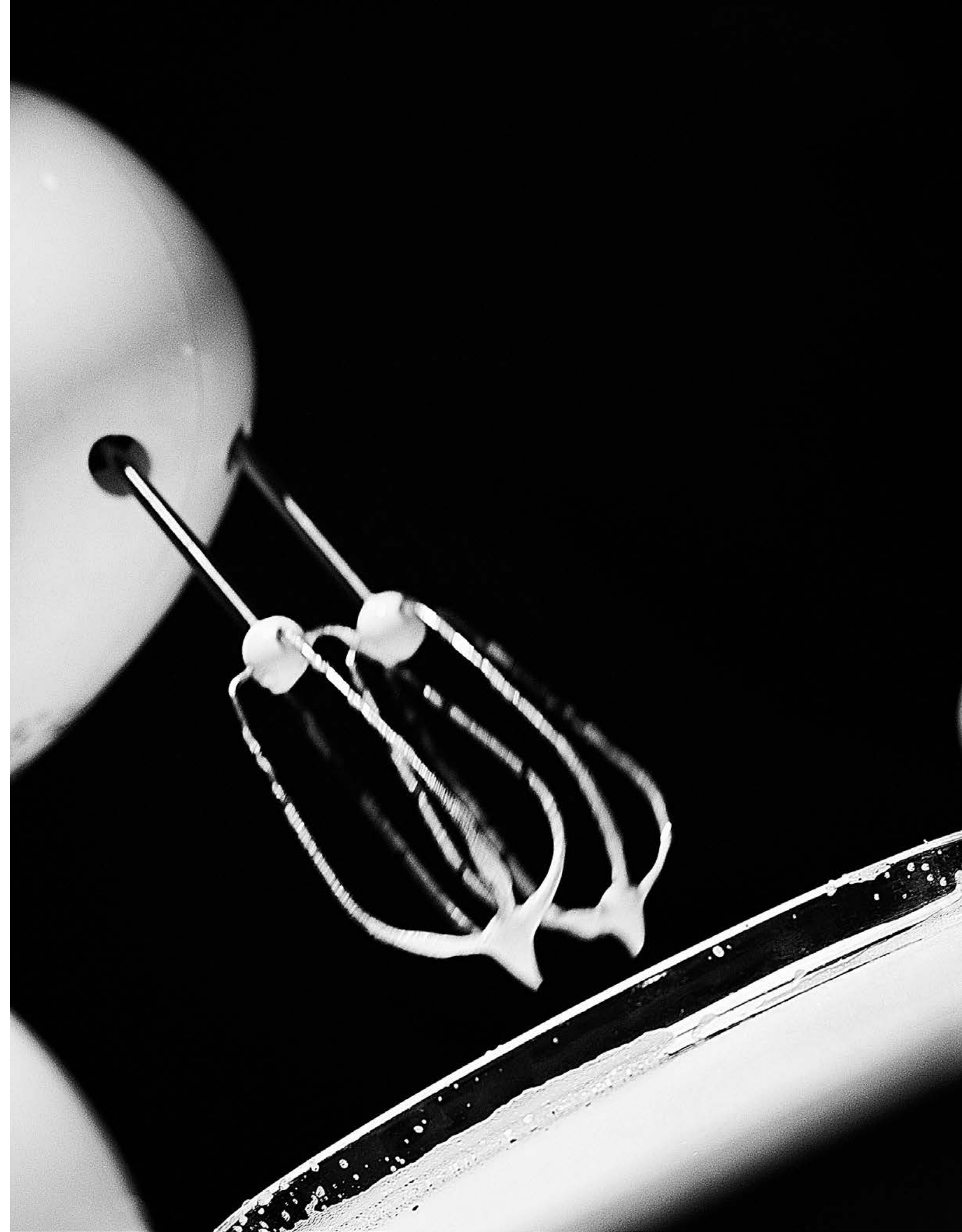
Settings / rehearsal: D-day: 2 services // performance(s)

Dismantling : D+1 : 1 service

Requests relating to the place of the performance :

- interior space. total darkness required (video).
- minimum stage space 6 x 5m, 50 cm higher if the room is without seating.
- Gauge: 250 people maximum.
- have a fully equipped kitchen close to the hall, during the entire time the team is present this kitchen must be located in the same building as the auditorium.
- the auditorium must include an adjacent room or a backstage area to install a pantry.

Detailed quotation and technical rider on request.



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CREDITS

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