

- BACKGROUND - is an open-ended participative live performance unit, comprised from one to ten people, or more, at any moment in time, who don't necessarily know that they are part of the ensemble. Some will never participate within the group. The members are called upon a bit like sleeping agents, to perform a task and disappear. Its basic members are: Aurélie Lobin, Florence Müller, Goran Vejvoda, Yann Bridard, etc...

The Background performances are site specific. They should not be reproduced identically in another space, whenever possible. Elements of a performance should in one way or another be recycled into the next one. A garment, an attitude, sounds, visual elements, software, technical effects produced by specific machines, etc, help make the link. Using less, down-sizing certain building blocks from previous actions, is a voluntary restrictive exercise. Including certain elements from previous shows, in different ways, helps the performers feel secure to a certain extent because one of the main issues here is, none or a minimum, of rehearsals. Yet some events can be predefined. Once the framework is sketched out, then the work is done verbally and each participant acts alone and everything comes together at the performance. Spontaneity and improvisation are central. Creating a space for the mind and heart to function where they are in danger and yet can fall back on a known area, if the inspiration is not there present at "rendez-vous point". Being equally at ease in a big variety of situations; so to create a series of free flowing perspectives, attitudes, mind-sets and moods that feed on each other.

The "Meta or Mega Accumulation Indeterminacy" series is a work in progress or a constant homage to chance procedures. The western model of society, as it is, being a very contrived and psycho-rigidly ultra organized process in general; the need for a looser self evolving experimental platform imposed itself naturally.

BACKGROUND short users manual:

- Surprise factor for the audience as well as for the performers.
- Never longer than 40 minutes, usually less.
- Mixing various media.
- Modulating and reutilizing elements from previous performances.
- Group decisions.
- Adapting to varying technical and budgetary circumstances.

- Terms: density, evanescence, curiosity, propagation, multiplication, humour, space, invisible, transmission, reverberation, dissemination, organisation, science, interaction, dance, cinema, fashion, sound, ecology, photo, complexification, media arts, emotion, oblique strategies, maintenance, eclectic, dispositive, crystallise, proposition, synaesthesia, immersive, molecular, filter, levitating, feedback, coding, legibility, updating, colour, architectural, travel, soundtracks, cross-fertilizing, trigger, resonance, know-how, dilemma, generative, dada, parameters, time factor, process, in situ, hybrid, iteration, uncertainty, microtonality, radio, regarde le paysage sonore, math, cultural, drone, stimulus, visibility, contemplative, layering, collage, ad hoc, catch-22, noise, data, food, axiom, chain reaction, erratic, cluster, focus, laissez faire, wave-length, skin, node, plateau, quantum jump, poetry, exposure, raw, research, scan, downsize, dub, perfume, sensitive, spectrum, chaos, trend, sub-conscious, style, subliminal, switch, change, fresh, frame-work, fibonacci sequence, template, flexible, network, other, technical effects produced by specific machines, software, understand, liquid, convergence, open source, sensors, spontaneity, syntax, way finding, transmission, memory, redundancy, mnemonic, proximity, device, pre fader, signal, outer space...

- A quote:

Let's start with our definition of disorder and work backward. If disorder represents a random sequence of events, then the opposite of disorder should imply "not random". And if random means unpredictable, then we might conclude that order means predictable. But that would be wrong. Borrowing a page from information theory, consider the difference between information and noise. Information is a sequence of data that is meaningful in a process, such as the DNA code of an organism, or the bits in a computer program. Noise, on the other hand, is a random sequence. Neither noise nor information is predictable. Noise is inherently unpredictable, but carries no information. Information, however, is also unpredictable.

Ray Kurzweil, The age of spiritual machines 1999