Clarice Calvo-Pinsolle

Part of my artistic practice comes from a desire to reflect on the transmission and safeguarding of memories through sound.

It is an open investigation at the crossroads of a sound and sculptural practice. I create installations that question both the exhibition space and the viewer's perception mechanisms. I thus try to reveal the sound qualities of the objects I employ in order to operate within contextual diversion and create new hybrid subjects which build an environment favorable to listening.

Field recordings are the most powerful medium for me to remember the places I visit. I come to vacuum-in sounds like Ballard's Sound-Sweeper in order to create soundscapes inspired by both science fiction literature and industrial music.

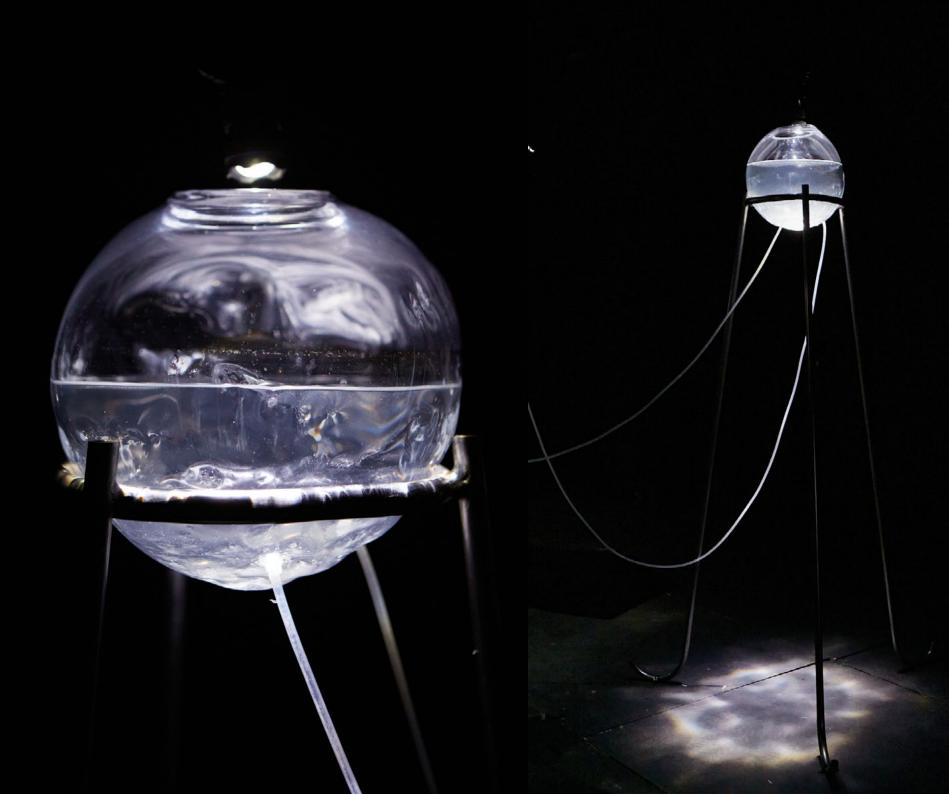
Beforehand, I collect objects for their material composition, their shape, their resonance to use them as sound filters which come to act directly on the compositions that I create. These installations, constantly juggling between sounds and objects, become representations of the field of hearing, extensions of the human body, they often come to guide a listening posture to the spectator. In some cases, these are appendages for listening that amplify and modify our perceptions.

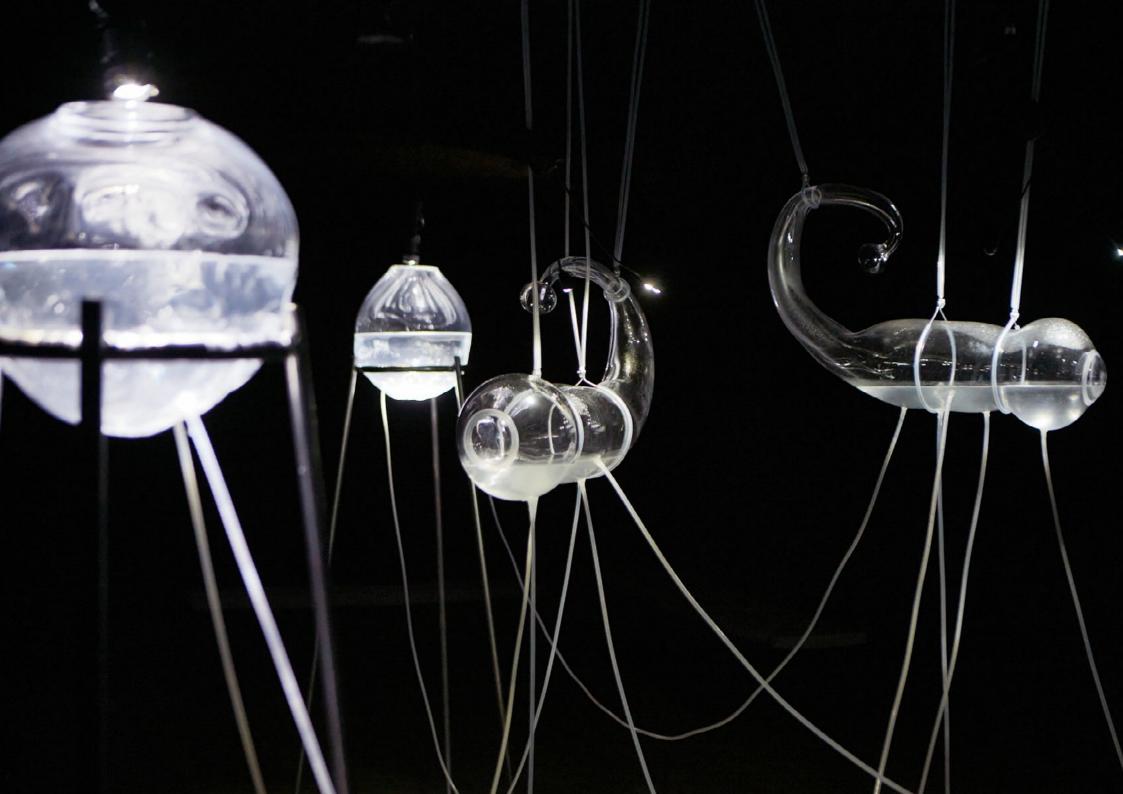
Eunoé, 2022 Mixed media, 28mn

Eunoé is an imaginary river invented by Dante in The Divine Comedy. It is the positive counterpart of the Lethe River. When we drink from it, it brings us memories allowing us to remember our past good deeds and forgetting the bad ones. In Greek mythology, Eunoé is also a nymph, the daughter of the river god Sangarius.

How do we remember? And what happens when we remember? When does a memory resurface? Images, sounds and smells can trigger memories and revive a place in itself forgotten, reconnecting us to our own ecosystems. This is what I try to do through Eunoé: an installation where you are sonically and visually immersed in an attempt to recreate links to your past. It is a piece inspired by science-fiction and created having exchanged with therapists and neuroscientists. Which sounds or sound effects could reconnect parts of the brain in order to heal us? This is the question I asked myself to compose the accompanying soundscape. The composition relies greatly on spatialized sound, drawing us into its movement, just as the glass sculptures sway to the rhythm of the water.

Exhibition view of Eunoé - La Pop, Paris, France





Live performance under hypnosis during the opening of the exhibition Eunoé at péniche LaPop, Paris



Céramique, métal, câbles, mini ampli, ordinateur,

Soundscape made from field recordings recorded in the city of Linz during a residency. The composition is broadcast and spatialized through acoustic ceramic vases. Their shape and materials change our perception of sound. These sculptures are inspired by the acoustic vases that were placed in the walls of churches during antiquity and which served to amplify the voices of preachers and singers.

Ce qu'il reste des échos, BB15, Linz, Autriche





Which are the cities, the places, that remain unforgotten? Those, through which we walked with open eyes, attentively watching everything? Or, instead, perhaps those in which our thoughts were elsewhere, everywhere else and we were looking into nowhere, seeing nothing. But our body, without us noticing it at the time, perceived its surroundings through the skin, through the ears.

Clarice Calvo-Pinsolle is an artist, that does not visualize a city, does not form an image of a city. The eye is not the decisive instrument of perception. It's not about looking, but listening. No photos are taken, no camera is used, but a recording device. A particular procedure. How does she remember the places she has been? By listening again to the sounds she heard back then. An imageless remembering – Remembering, without resemblance.

But how can such a hearing take place? After all, the ear is not the only organ that is sensitive to sound waves. The whole human body is capable of perceiving vibrations, like the trembling of the ground sensed over the feet or deep tones that can be felt deep within the guts. Even the fluid inside the eye can vibrate, maybe even resonate. In this way, hearing and memory are corresponding. The whole body is part of it. A smell, a taste, an unfamiliar position or posture taken by accident, a sudden movement and already a memory breaks forth; not the memory of an image, not even of a smell, a taste or a sound, but perhaps the memory of a place, of a moment in which nothing was seen.

In search of memories, in search of sounds. A walk through the City of Linz with a recording device, to record memories. But also in search for objects of memory, items subjected to memory. Other forms for recording, for recording sounds or memories. A sound is almost the most volatile thing there is. Often enough it is overheard, but even a sound, loud enough is quickly forgotten. Once something is said, it cannot be taken back. But where did it go afterwards? Every sound, every noise, even every word is changed by the room, in which it takes place, by the resonances of the walls, the windows, the furniture. And this change is easily made audible, for example by repetition.

But is the room also changed by the sound? Does something, a residue perhaps of sound and memory, remain in the walls, windows, furniture? Some alloys are said to have memory because they "remember"; the shape they had at a certain temperature. And our everyday life is filled with objects that are receptive to memories and sounds, objects on which their environment or certain events have imprinted, inscribed themselves in one form or another: like used keys, or trousers that retain the shape of the body that once wore them. A half-read book that opens itself again on the very page where we stopped reading it the last time, a cup without its handle, the Large Glass. Traces of long usage or a sudden occurrence. Impressions and not determinations.

Pipes, hydrophones, a used exhaust, satellite dishes. Sounds and memories. Reverberation and remembrance. These are the materials Clarice Calvo-Pinsolle has worked with in her installations. For BB15 she will consider different objects: acoustic jars, "vases acoustiques", ceramic vases that, according to the artist, were embedded in the walls and murals of French churches of the 16th century to transport sound through their shape, their material, to amplify it. Not sound reflected back from the wall, but resonance. "For me", says the artist, "these are objects carrying memory, the memory of forgotten, extinct voice. It amplifies voices, maybe voices of people you don't hear enough, forgotten voices and voices of the past".

Often these ceramic vases, were arranged in a certain way, forming patterns for example, or they were embedded in the murals. In BB15 they are not embedded in a wall at all, but without, held by a steel construction. Inside each pot a loudspeaker is affixed. In this installation memories and sounds recorded in the city of Linz will travel from sound vase to sound vase, from acoustic jar to acoustic jar. The installation as composition.

Each of these "vases acoustiques" are manufactured by hand, each one has its own shape and form, has its own irregularities, impurities, and so the same sound in each acoustic jar sounds different. But each jar vibrates, has a resonance, amplifies the sound or perhaps is vibrated by the sound of other acoustic jars in the room. They change each other, resonate together.

An imageless remembering – Remembering, without resemblance. Or, in this case, even more distant, a foreign memory. In the middle of the city of Linz, a memory of

Lymphea, 2021 Mixed media,

Ceramic sound fountain. A hydrophone is placed in one of the receptacles and amplifies the sound of water in space. The sound is spatialized with 4 speakers to recreate a new sound space in the place of diffusion.

Péridion, Atoma , Bruxelles





Etoile Pulsante, 2021 Mixed media, 9mn

A soundscape made from pulsar sounds collected from astronomical databases is broadcast via the resin satellite dish. The sound is amplified by the curved shape of the satellite dish and is spatialized. We have the sensation of a sound that turns and bounces in space

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Phonetics Festival - Saint Denis, France







Les silencieux, 2018 *exhaust pipes, 1m x 1m*

Silent devices made from old exhaust pipes Exhibition view one+one - Hotel de Vogüe, Dijon, France





Alliage, 2018 Ceramic, emanel, 70cm x 70cm

Exhibition view Bientôt on se tire - Second Jeudi, Bayonne, France



Siren II, 2017

Mixed media, 10 mn, 200x100cm Listening system broadcasting spatialized sound composition.

Exhibition view Résistances acoustiques - Julio galerie, Paris, France https://soundcloud.com/4rouesmotrices/resine-cuivre-cables-electriques-speakers-amplificateurs-mp3

Résistance, 2016

Techniques mixtes

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Des gouttes d'eau tombent à différents rythmes sur une résistance chauffante.

Vue de l'exposition *Resistance* - Galerie Cruce, Madrid, Espagne https://vimeo.com/409426154

Scintillation, 2016 Mixed media, 26 mn, 117 x 18 cm

A monitoring stereo system is enclosing the memory of a trip to India. https://soundcloud.com/4rouesmotrices/scintillation

collaboration with Delphine Hébert

Orgue à feu, 2016

Techniques mixtes, durée indéterminée Dispositif performatif-à durée d'activation variable réalisé en collaboration avec Jeanne Berbinau Aubry

Vue de l'exposition *Odysée* - Villa Arson, Nice, France https://vimeo.com/409313927

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Formation

DNSEP (master degree of fine arts) with honors, Villa Arson, Nice, France ERASMUS exchange, visual art department at Laval University, Quebec DNAP (bachelor of fine arts), Villa Arson, Nice, France Preparatory art school, Bayonne, France

To come

2022/2023 Radiophonic creation Magma Matters in collaboration with Léa Roger (supporting by Fond d'aide à la création radiophonique and ACSR and Phonurgia Award)

Exhibitions

solo/duo

2022 Ce qu'il reste des échos - BB15, Linz, Autriche
2022 Eunoe - La pop, Paris, France
2021 Phonectics Festival - galerie HCE, Saint Denis, France (solo)
2018 Bientôt on se tire - Second Jeudi, Bayonne, France (duo)
2018 Résistance - Galerie Cruce, Festival In Sonora, Madrid, Spain (solo)

collectives

2021 Péridion (curated by la Satelite) - Atoma, Brussels, Belgium 2021 Sound installed - Het bos (organised by Kraak records), Anvers, Belgium 2021 Habiter sous les reflets - Atoma, Brussels, Belgium 2020 Showcase - Overtoon, Brussels, Belgium 2019 Helicotrema 8 - Palazzo Grassi, François Pinault Foundation, Venice, Italy 2019 Running as if to meet the moon - Giselle, Toulouse, France 2019 Carnet de printemps - Design Center, Paris, France 2018 one+one et born bad records - Hotel de Vogüe, Dijon, France 2017 Résistances acoustigues - Julio space in progress, Paris, France 2017 AIFF - Cafuné, Berlin, Allemagne 2017 La piñateria - 3m art foundation, Santa Marta, Colombia 2017 Efimera Festival - 3m art foundation & Museo de la Universidad, Santa Marta, Colombia 2017 Creation of Efimera festival, Santa Marta, Colombia 2017 Sudor desconocido - 3m art foundation. Santa Marta. Colombia 2017 Révez Yvon Lambert's price for the young creation - Collection Yvon Lambert, Avignon, France

2016 A propos!, exhibition of the graduate 2016 promotion - Villa Arson and Marine galery, Nice, France
2016 Patch Museum, collective sound performance for the Printemps des Arts - Villa Paloma, Monaco, France
2015 16 nuances de grés - galerie Ygrec, Paris, France

Residencies

2022 Artistic residency - BB15, Linz, Autriche 2022 Sound residency - Euphonia Studio, Marseille, France 2021 Artistic residency - GMEA et centre d'Art Lelait, Albi, France 2020 Artistic residency - Overtoon, Bruxelles, Belgique 2017 Artistic residency - Cafuné, Berlin, Allemagne 2017 Artistic residency - 3M Art foundation, Santa Marta, Colombie

Sound Creation

2021 Que cantéouen deun lous pins - composed during GMEA and Centre d'Art Le Lait residency, Albi, France (soundcloud)
2019 Eunoe - Diffusion lors du festival Helicotrema 8 au Palazzao Grassi - Fondation François Pinault, Venise, Italie (lien soundcloud)
2017 Marteaucoptère - Broadcast during Efimera festival - Museo de la Universidad Magdalena, Santa Marta, Colombia (soundcloud)
2016 Patch Museum, sound performance for Printemps des Arts festival - Villa Paloma, Monaco
2015 Odyssée, sound performance - Villa Arson, Nice, France.
2015 Efferalgang, sound performance for Printemps des Arts festival - Auditorium Rainier III, Monaco.
2014 Collective reinterpretation of Gyorgy Ligeti's piece « Symphonic poem for 100 metronomes » Printemps des arts festival - Auditorium Rainier III, Monaco.

Other Projet

2020 Musical electroacoustique project Lamina (lien) 2017 Creation of Efimera Festival - Santa Marta, Colombie