

VIRGILE ABELA

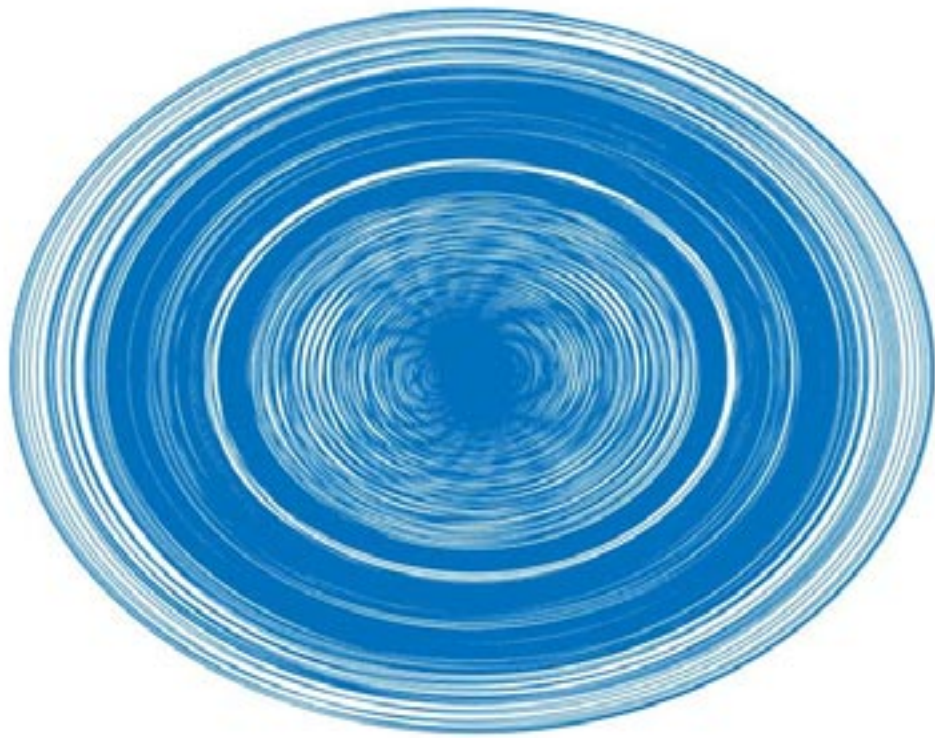
Visual arts // digital // sound _ music _ performance _ organology



photo @ Stephane Saint-Martin

Portfolio

sélection



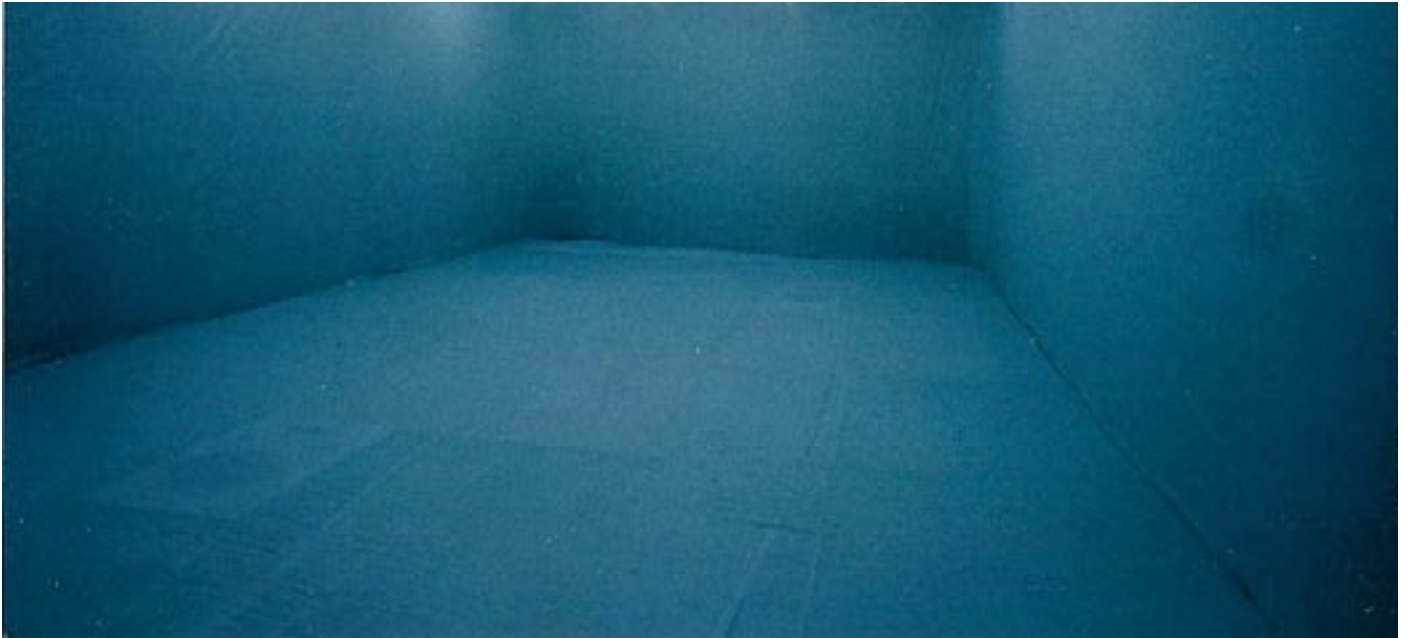
Artistic Research

Virgile Abela explores "the worlds of sound" in visual art and music creation, art-science research, digital art and live performance, through three relationships to time:

[time-landscape_ time-duration_ time-memory]

He conducts this transdisciplinary research by designing acoustic or amplified instruments and electronic or robotic devices dedicated to contemporary creation alongside researchers, technicians and other artists on a European scale. His work seeks a certain state of vibratory grace, through the concept of flux.

His projects are conceived as ecosystems in encounter with living things, in resonance with the environment from which they emanate. Their manifestations offer an aesthetic experience of immateriality in a hollistic approach to the sound environment, questioning our relationship to the world in the ambivalence of nature and culture.



NOWHERE

Installation 1999

NOWHERE, an installation shown at the Galerie Roulette in Marseille, represents the genesis of an unfinished investigation into time, space and vibration.

Its title, borrowed from the Swiss artist Markus Raetz, means here and now or nowhere, depending on whether you consider the caesura before or after the 'w'. This anagram echoes the distortion of time and space sought in the experience of dissociating sight and hearing offered to the spectator: a 210 m³ room whose walls, floor and ceiling are covered in stretched white cotton, and gradually saturated with white light. Dazzled visitors move through an empty space, behind which 8 hidden loudspeakers spatialise a sound composition based on recordings of heavy objects in the process of falling, smashing into the floor or walls under the effect of gravity revealed by the sound, like a fall heralding a premonitory dystopia...

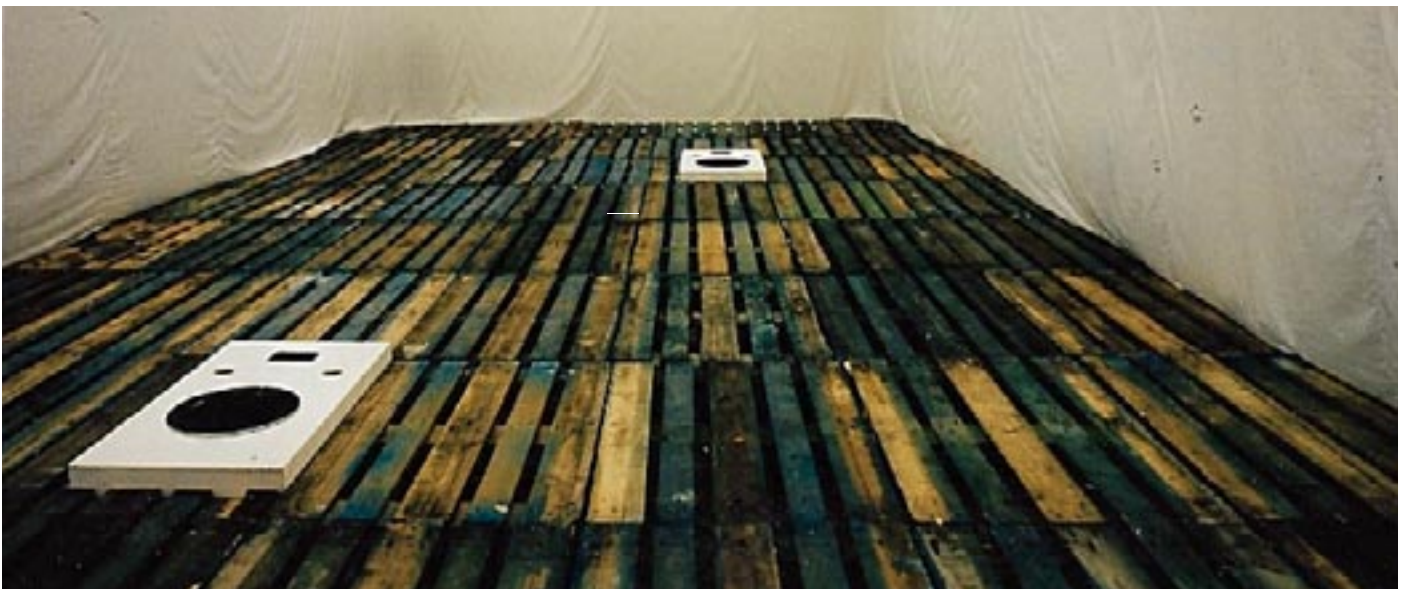




photo @ Neil Jarvie

ACOUSTIC PENDULUM

sound art 2021

ACOUSTIC PENDULUM is an autonomous, generative installation that correlates acoustics and gravity. From lines to ellipses, the pendulum redraws the architectural contours of the space that the visitor discovers, listening to an "infinite song" resulting from feedback finely modulated by movement. In a dance without beginning or end between equilibrium and chaos, Acoustic Pendulum offers us a sensitive and contemplative experience in symbiosis with gravity.

ACOUSTIC PENDULUM is the fruit of art science research with researchers from the MAS Platform at the CNRS's LMA (Mechanics and Acoustics Laboratory) in Marseille since 2017, and was awarded the Pierre Schaeffer prize for the SCAM's brouillon d'un rêve grant and the La Culture de la Copie Privée scheme in 2020.

Expositions, lectures & performances

SLASH SLASH festival, Dijon, March 2026
Espace GANTNER, Bourogne, October 2024
(((Interférence_s))), CWV de Paris, May 2024
Le Mans SONORE, Le Mans, January 2024
EXPERIMENTA, Grenoble, October 2022
FMN event, Sussex University UK, May 2022

Biennale SONICA ,Glasgow UK, March 2022
Un Singe en Hiver Galery, Dijon, January 2022
]interstice[15 festival , Caen, October 2021
Le Millieu, Saut, January 2020
GAMERZ festival, Aix-en-pr, November 2019
Chateau Ephémère, Carrières-sous-P, June 2019



INFINITE PENDULUMS

Cinetic light & sound art 2025

INFINITE PENDULUMS, a vibratory work correlating gravity, acoustics and light. The installation consists of four large pendulums capable of generating their own movements from immobility and producing their own sounds from feedback generated in the acoustic imprint of the exhibition space. Through a visual scenography that interacts with the behaviour of the pendulums and the sound, the light chooses what to reveal or conceal about the work, to the rhythm of a global score that is freely (re)interpreted with each cycle.

This work is the culmination of art & science research carried out since 2017 with the MAS-CNRS Platform of the Mechanics and Acoustics Laboratory in Marseille with Etienne Gourc, a researcher in non-linear dynamics, and Patrick Sanchez, a research engineer, followed by a **Franco-Belgian collaboration with set designer Arié van Egmond to create the lighting.**

artistic direction

Virgile Abela

light design

Arié van Egmond

engineering

Etienne Gourc

Patrick Sanchez

Production 2025

Plateforme MAS - LMA, Marseille

Maison de la Tour-Le Cube, Valaurie

Station Mir & Oblique/s, Caen

GMEM cncm, Marseille

Coopérative, Marseille

Un Singe en Hiver, Dijon

SCAN, SACEM, DRAC

Exhibitions

]Interstices[1000 festival,

Caen, december 2025

Propagation festival GMEM

Marseille, April 2026



ZEITGEIST#

land art / sound art, since 2020

ZEITGEIST is the generic concept for artistic and organological research behind installations, films and sound performances in the fields of land art, visual art and generative music based on the vibrations of the air and water in the landscape. Each of his forms [distinguished by a tag] is an experiment in sound transduction of the vibrations of nature, in tune with the zeitgeist of the antropocene. ZEITGEIST draws on the heritage of sound ecology, and more specifically on the dimension of deep listening, a concept theorised by composer Pauline Oliveros, and extends the discovery of the harmonica, an instrument created by Don Giulio Gattoni, capable of predicting the climate from the vibration of its strings.



ZEITGEIST#4

Résonance, exposition à Donzère, 2024
Festival Horizon-Sancy, Montgrefeix, 2023

ZEITGEIST#3

Détour numérique, St-Paul les 3 Châteaux, 2021

ZEITGEIST#2

Biennale EXPERIMENTA, Grenoble, 2022
SONIC PROTEST, Paris, 2021
Mutant Radion_Performance, Paris, 2021
Garage MU festival, Evry, 2021
Le Placard Festival_Installation, Evry 2021
Belastock Festival, Evry 2021
Festival ON-octobre_numérique, Arles 2020

Résidence

Station Flottante / UrbanBoat
Station Gare des Mines, Oise et Paris, 2021



INNER ISLAND

experimental music duo since 2009 with Canadian artist Jean-François Laporte

A Franco-Canadian co-production with productionsTOTEM CONTEMPORAIN, GMEM (cncm), Seconde Nature, ASOR, Cie SB03.

Concerts in Marseille, Nice, Montreal, Brussels and Bamako.

Jean-François Laporte's inventions make use of ambient air and space, using pneumatic systems to power his 'Tu-Yo', a kind of didgeridoo with a continuous drone modulated with the elasticity of a balloon, like a lung that also acts as a mouthpiece. Compressed air also excites his 'vibrating membranes' and 'acoustic oscillators', creating sounds ranging from the mid-range to the high-pitched, like the timbres of analogue synthesis. Faced with his creations, the magnetic 'songs' and feedback of the guitar and the aggregates of Virgile Abela's MS10 whistle, rub, stretch and extrapolate Laporte's provoked sounds. The confrontation between the waves, materials and sound textures of air and electricity mixes acoustic drones, electrical signals and electronic sounds. This vibration is not only acoustic, it is also spatial. The music is influenced by movement, with dissonance and consonance following in the footsteps of the active listener. These musical reefs brush against each other, dancing in fluidity, the foam pearling out like blown sounds from great organs. The place is important, its frequency is sought, its resonance provoked. It gives it the dimension of an amplified space, where each event is then an awareness of itself within this process. Inner Island expresses the proximity of blocks, their assertions of existence and above all their encounters, within which a plural expression emerges, without producing absorption, namely the discovery of an archipelago recognising the differences of each. This archipelago has already been sketched out musically. The introduction proposed by Boucourechliev in the preface to his Archipels resonates and intertwines in phase/out-of-phase with Inner Island: "The choice made by each performer at each moment determines the course of the work, the unforeseeable; in other words, it is a function of an infinite number of constantly renewed collective situations that mutual listening appreciates, provokes and leads". Squaring the circle.

Nicolas Debade, head of research and development at INA-GRM, Paris



Plan de scène INNER ISLAND:
Inner Island 35' (installation complète J-1)
Traces de poussières 25'





HOAXHOAX

Postrock trio 2011 2017

«...For example, starting the album with *HUACOS*, a track with an almost western opening, becomes the prelude to a mathrock masterpiece. *Moloch* also presents itself with the same class, with its intricate guitar lines drowned in a seemingly endless carpet of sound. This album makes HoaxHoax a unique project. The energy and concentrated musicality make this band a real discovery...»

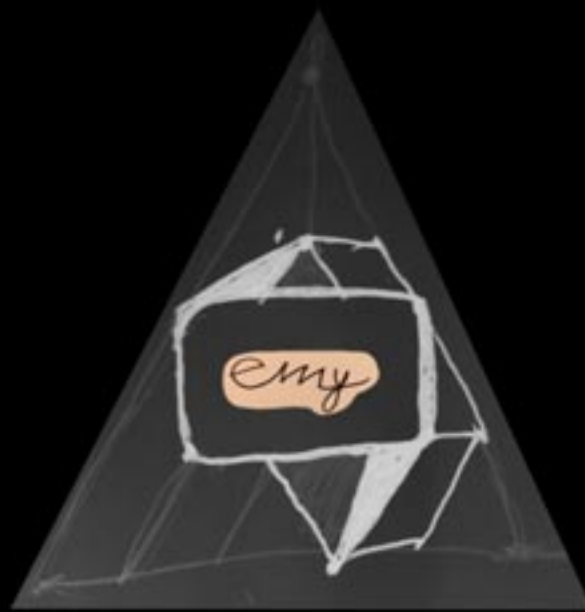
GONZO (Holland)



Shot Re Volver 55' 2015/2016 produced by Olivier Reyre at Onde Source Studio, Marseille

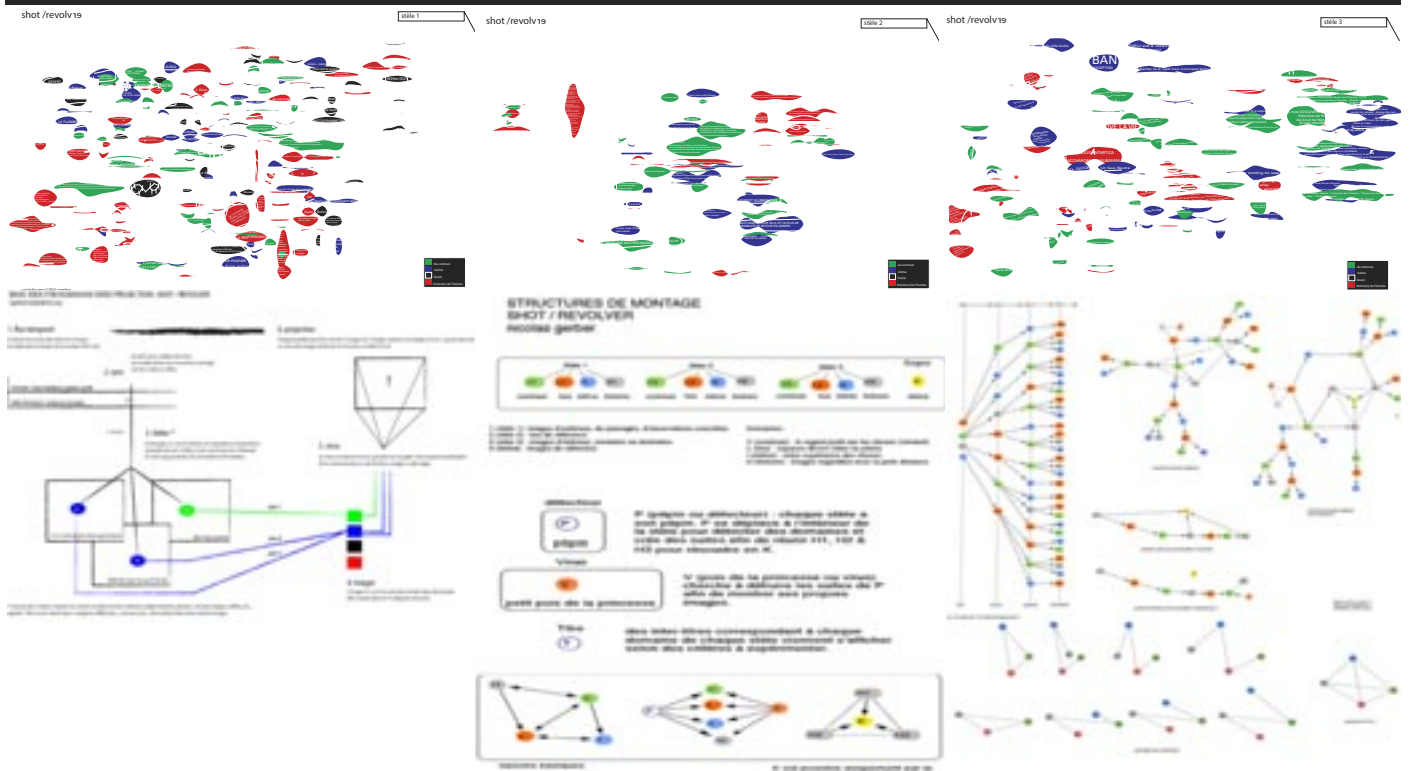
LP releases > AtypeekMusic (Fr) / BlindsightRecords (Uk) / SmallScaleMusic (Ca)

HOAXHOAX / Virgile Abela - guitar + David Merlo - bass + Damien Ravnich - drums & keyboards



EMY & HOAXHOAX

generative video 2015

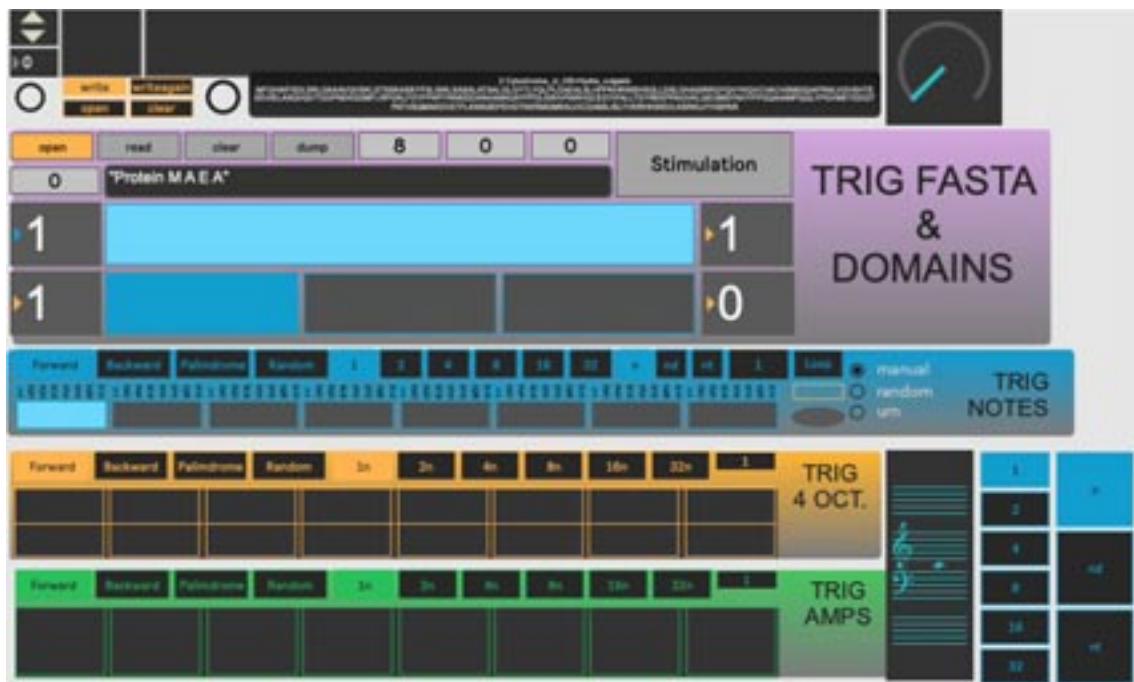


Mapping of the architecture of the video sequences corresponding to their place in the hard disk that a patch selects using text tags stimulated by HOAXHOAX's music in real time according to certain concepts found in architecture and biology.

Artistic director Virgile Abela

Video writing Nicolas Gerber

Programming on max/msp Sylvain Delbart

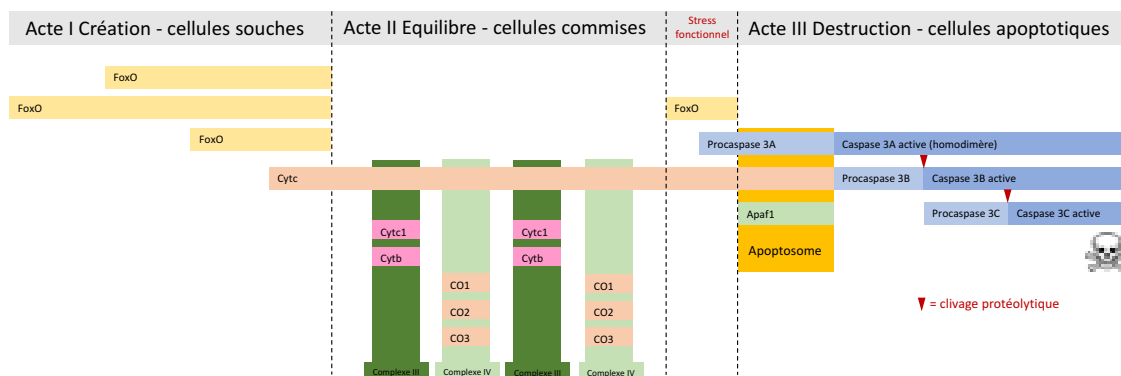


EXPERIENCE PROTEODIQUE

bio-music since 2021

Project on the sonification of proteins in search of what biology has to tell us about music, with the aim of composing sound images of the genetic interpretation of living things. Development of software on max/msp based on "the epigenetic process of protein biosynthesis by resonance of scales", a scientific discovery patented by the physicist Joel Sterheimer, consisting of transposing the quantum vibrations of amino acids to our field of physical perception by octave scales, in order to address living organisms using a principle of sympathetic excitation. This tool makes it possible to translate genetic codes into sound frequencies, using a methodological approach based on the laws of music, based on the musical score represented by the genetic sequences of amino acid chains.

Régénération tissulaire chez l'hydre – Mythe (cycle?) de l'éternité (mourir pour renaitre)



Acte I, multiplication des cellules souche qui expriment FoxO (partition en canon ???). Apparition des cellules commises fonctionnelles (signal = début de la machinerie énergétique = CytC et arrêt de FoxO)

Acte II, le CytC alterne entre le complexe III et IV pour le transfert d'un électron sur le complexe IV puis revient chercher un électron avec le complexe III. Entre les deux, il effectue un va-et-vient et circule librement (joue...) seul.

Stress fonctionnel = sortie du CytC de la mitochondrie (rôle de messenger) vers le cytoplasme de la cellule = arrêt de la mitochondrie (centrale énergétique de la cellule). Reprise de FoxO, signal proapoptotique

Acte III, formation de l'apoptosome = interaction entre Cyt c + procaspase3A + Apaf1, activation de la caspase 3A effectrice, début de la mort programmée, processus irréversible.

Project developed in collaboration with biologist Yvan Perez from the Observatoire des Sciences de l'Univers, the Institut Pythéas and the Musicology Department of Aix-Marseille-University.

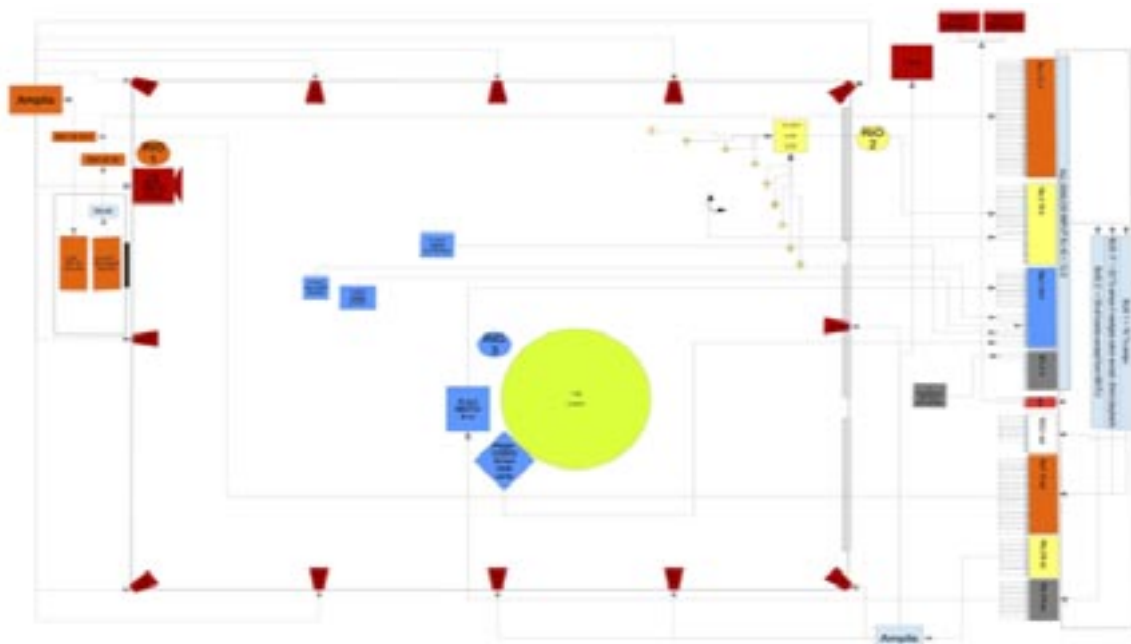


François et Claire

performative installation 2016

Created by Jean-Michel Bruyère for the Rhurfestspiel festival in Recklinghausen, Germany. An immersive performance lasting 8 hours, inspired by 5 years in the life of Saint Francis of Assisi, bringing together several installations and scenic spaces.

Create mixes from 64 incoming sources on 16 loudspeakers, max/msp & Yamaha cl5.





Remembrances of a premonition

Horspiel (radiophonic creation) 2012

Horspiel based on a recording of the Saint Clair manuscript, by and about the architect Brian Anson. I wanted to highlight the strong elements of a text that is not punctuated, but also to use the voice as sound material. It is an expiatory and poetic text reflecting on post-war modernity, which I have confronted with personal archives of violent, chaotic, political and poetic city sounds.

composition and recordings by Virgile Abela

text and reading by Brian Anson

additional sounds by Luc Ferrari

production Studio Euphonia

finalist in the PHONURGIA NOVA international radio creation competition,
broadcast at the Gaité Lyrique, Paris.

radio broadcasts on RAI3 (Italy), Radio Grenouille (France), Resonance FM (UK), Radio Panik (Be)

Web links

mail

website

facebook

vimeo

youtube

soundcloud

bandcamp

ACOUSTIC PENDULUM Web page, press pack, pics & video



INFINITE PENDULUMS Web page, text, pics & video



ZEITGEIST Web page, text, pics & video



INNER ISLAND Web page, text, pics & video



HOAXHOAX Web page, press pack, pics & video



REMEMBRANCES OF A PREMONITION Web page, sound

