

**Kristoff K.Roll**

**by Léa Bismuth**

## *Sound territories*

Who is K.Roll Kristoff ? A character who generates sound. A being that is open to the sound possibilities of the world. Feet anchored to the ground and eyes poetically directed towards the peaks. Kristoff K.Roll breathes "as one" even though there are actually two people at work: Carole Rieussec and J-Kristoff Camps. Indeed, their very co-signing and co-writing is the invention of non-authoritarian, transverse, horizontal sonority: two sound writers, male and female, working jointly to better "deconstruct the figure of the Western artist" as they both claim, placing themselves in the space between, in the "différance" coined by Jacques Derrida. They decategorise the systems of binary opposition, like masculine and feminine; but also, within the musical practice itself of electroacoustic music and contemporary rock.

In a similar manner, the duo of sound artists naturally works on the borders of several musical and experimental practices: heirs of concrete music and the sound poetics of matter, their movements evolve between electroacoustics and situations of acousmatic listening, with a highly innovative use of improvisation (musical and theatrical) and staging. Thus, one of their latest shows, *La Bohemia electronica*, displays strong stage presence, following a carefully conceived set design to include the audience as much as it liberates it, allowing the gaze to drift between images (produced by video creation and light creation) and live sounds, notably through objects. Because theatricality is primarily a call to presence, to the emergence of a voice in the broad sense, addressed to the listener.

This is indeed sound and performance theatre in which the body of the musicians is at play, becoming a mediator of the sounds produced, mutating into language and meaning. But it would be more accurate to speak of immersion, produced through dense staging, with a sense of almost ghostly, magical apparition in the dark. The duo reminds us that immersion is a "spatial figure" both in the sense of musical composition - in relation to the space in which the concert takes place – and the moment when the sounds are captured as they escape from the world; sounds that are picked up and made to resonate in an entirely new way.

The duo is ever on the lookout for what the world offers. It allows epiphanies to take place, the sudden breath of poetry that asserts itself with clarity, and they constantly seek to open up the

possible to establish new connections and new sound configurations. This opening process is political, in that it is based precisely on the principle of discovering the other, the invisible. Kristoff K.Roll works to dissolve borders: whether by going to Central America for a travel journal of sound between Mexico, Guatemala and Belize (*Corazon Road*), by engaging in writing an African fresco (*Le petit bruit d'à côté du coeur du monde*. (The small noise next to the heart of the world)), harvesting dream narratives (*A l'ombre des ondes* (In the shadow of the waves)), inventing musicality for the stage (*L'étonnement sonore* (Sound wonderment) or *L'égaré* (Misplaced)) or again, for public space (the collective *Nagrala* with its variable geometry, or the *internationale\_sonore.org*) the same movement is expressed: going *towards*, feeding into an imaginative universe, and populating the world with other worlds. The same search applies to their future creations: *les écoutes extraordinaires* (extraordinary listenings) and *Les chansons de la vie quotidienne* (Songs of everyday life).

The issue here is to acknowledge what Gilles Deleuze calls a "territory", but expressed as sound and politics, perpetually discovered and constantly changing, the unknown territory we pass through and leave, never really knowing which of the two is the founding movement. The duo defends the enriching power of all creolization, the phenomenon of "cultural mixing that produces the unpredictable" as expressed by Edouard Glissant, which they pursue with the spark and heterogeneity of creativity. The multiphonic device becomes not only a machine to produce sounds and connect them, but an act, a stance built on voluntary hybridization. What matters in this labyrinthine sound manufacture, is the emergence of the *real*, i.e. the capture of resistant sound matter made of the very substance of the world. This becomes the raw material of the work, whether captured on the journey, or produced *here and now*, on stage.

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